Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Specialized design

Lesson 20

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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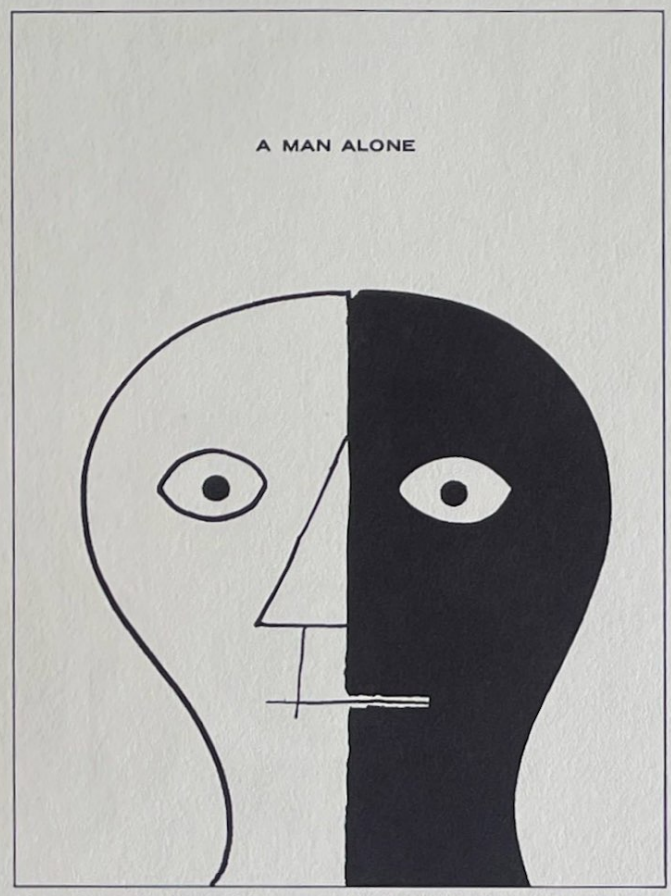
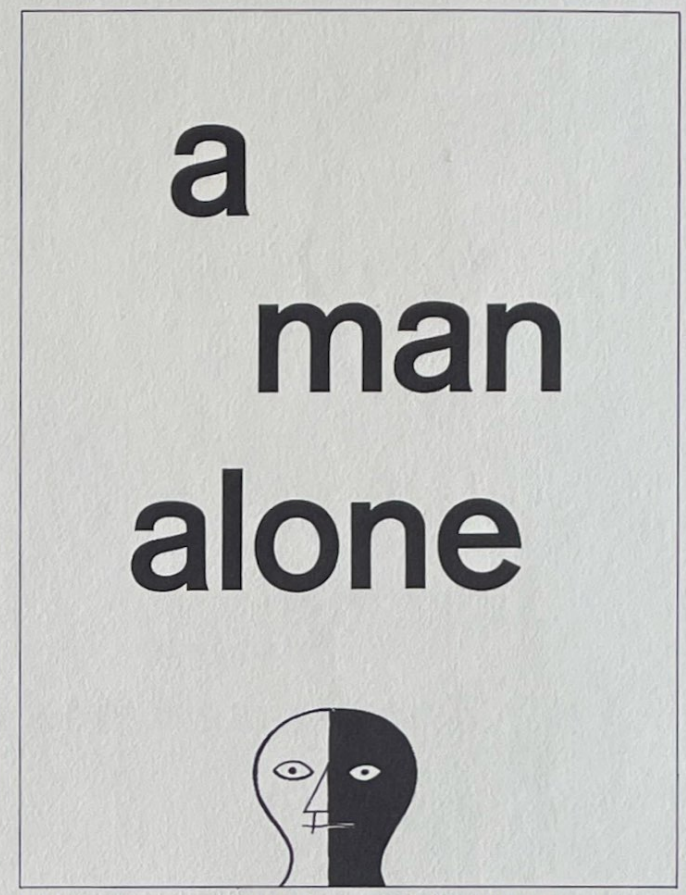
The value of flexible planning

The four layouts below demonstrate the major point of this lesson: You should approach each design problem from more than one point of view. By trying different approaches you can discover the one that is the best solution to your problem. Any one of these solutions might be used, depending on the effect that seems most appropriate.

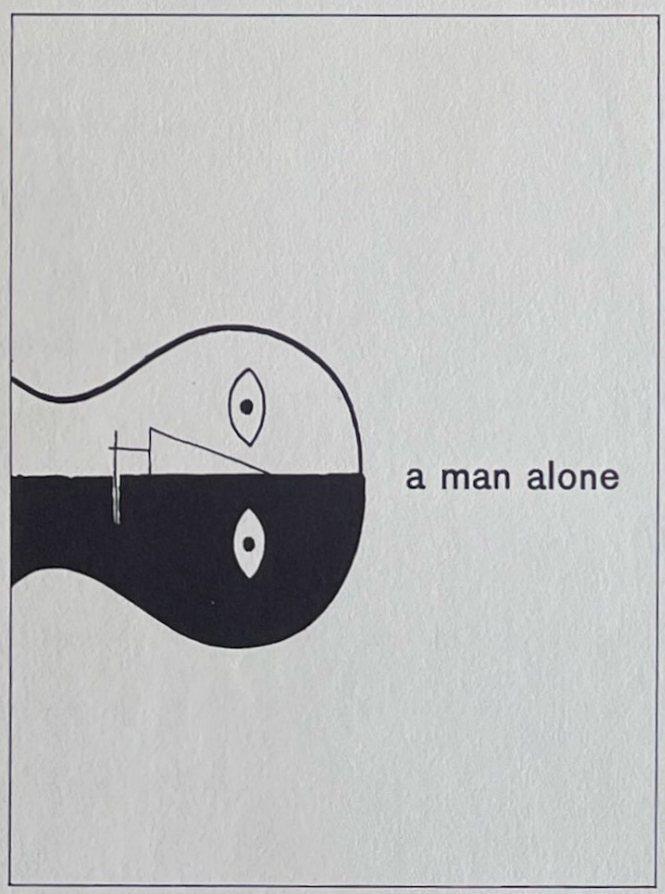
Develop the habit of flexible and creative thinking and planning. It will help you become a better designer.



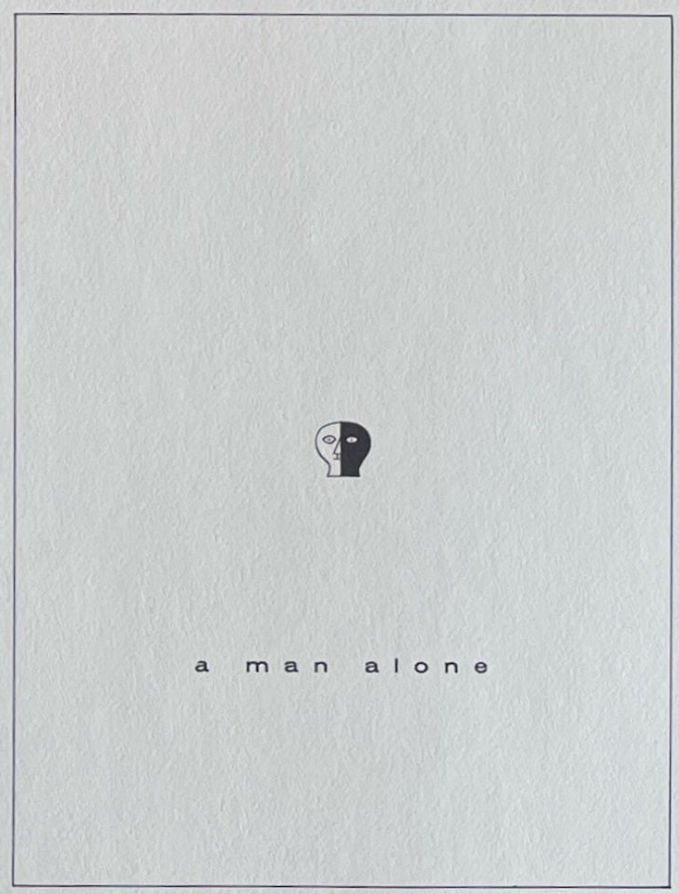
We might make the head huge and dominant like this, with the element of loneliness reflected in the very small type.



Or reverse the proportions and feature the title, while the small head at the bottom gives the feeling of isolation.



Turning the head sideways has shock value — it suggests a lonely man's feeling of dislocation.



The head and title are really "alone" when we isolate them like this. The two small elements are lost in the vast space of the background.

Specialized design

In the last two lessons we showed you the basic principles of design and layout and how you can use these principles creatively to solve many different design problems.

In this lesson we'll continue these demonstrations but focus more attention on the creative application of these principles to a wide variety of practical problems which you are likely to encounter in your early professional assignments.

We are going to emphasize the value of viewing each problem from many different angles and making sure that you explore all the possibilities before settling on one solution. Like any other creative activity, design and layout are largely a matter of original thinking and visualizing – trying to picture in your mind and on paper how effective each solution will be – how creative and appropriate each design is for its eventual use as a means of visual communication.

The broader your point of view at the start of the problem, the better your chances of handling it successfully. You'll find it very helpful to question your thinking and planning at every stage of designing. As you work, ask yourself basic questions. For example: Is this design really appropriate? Does it relate closely to the product or service? Is it too complicated for its job? Do these textures and shapes or symbols really help express the idea or are they just meaningless decoration?

Let's consider how such planning and evaluating might be applied to a specific problem.

We'll assume that your problem is to design an advertisement for a large food corporation. This design might take many forms, depending on the purpose of the ad. If the company wishes its size to be featured, your first question would be: How can I convey this sense of scale? Should I use a close-up view of the huge processing equipment within the factory itself – a view of the buildings to fill the layout space – a stylized map showing the scope of the company's distribution – a picture which highlights the large number of employees or customers – a device to show that the company's yearly volume of products is greater than that of a city block, or some similar comparison of size? Any one of these design ideas might be considered if size is the crux of the message.

If the quality of the products is to be underscored, then you might feature the care with which they are tested. You could show a view of the laboratory or use diagrammatic designs to emphasize the care used in mixing the ingredients. Or you might place the emphasis on nature's purity, which is maintained in the product, and show healthy fields of corn or wheat rippling in the sunlight.

The appeal might be a more emotional one – perhaps directed at the value of the product to the growing children of the country. Here, the design emphasis might be on a healthy child or children. Or you might feature a view of a family at mealtime, or some similar subject with which the viewer would readily identify himself.

The basic thought here is that there are many ways to approach each problem. The time you spend in considering the value of each approach is far from wasted – actually it leads to a better and a faster solution in the long run.

In almost every case you will find yourself working within certain limitations. You will be required to use a specified amount of copy and a specified headline. Your design or illustration must be planned with these requirements in mind. In this lesson you will see such restrictions are not really handicaps if you approach the problem with thought and inventiveness. You will see, too, that certain jobs such as booklets, magazine covers, book jackets, or paperbacks have their own particular requirements which you must conform to. Here again, it is fundamental that you understand and accept these limitations if you expect to work successfully in these areas.

Throughout this lesson, as throughout the whole Course, you will find that common sense is just as important as a knowledge of art in solving your problems. Far from interfering with your creative talents or your aesthetic interests, the common-sense approach of carefully thinking out and analyzing your art problems can make the difference between your becoming a highly successful or a mediocre artist. Preliminary thinking, for most professionals, is one of the most intriguing areas of the whole job. This applies to design and layout as well as to picture making.

Whenever you sit down to work at an assignment, bear in mind that you must try to extract as much meaning as you possibly can from your design. Don't settle for a design that is just a pleasant decoration – work on it and refine it until it expresses the subject with great clarity. The design must clearly communicate its own message – a message sometimes much stronger and more compelling than the copy itself.

The results of your work will be in direct relationship to the effort you expend in creating and planning. Before there can be a good design there must be good thinking. So start every job by considering it thoughtfully. Ask yourself: What technique would be most suitable for this subject or effect? Can I apply a symbol effectively? How about an illustration? Would typography alone be the best answer? If you can make a habit of this inquisitive approach you will find your work intriguing – and the final design a clearer and more meaningful expression of the idea you set out to put down on paper.

Paperback book covers

One of the most remarkable developments in American publishing in the past few decades has occurred in the field of paperback books. Many firms have entered this field, enlarging its scope tremendously. Their publications, covering a wide range of literature and information, provide a creative opportunity for a large number of artists.

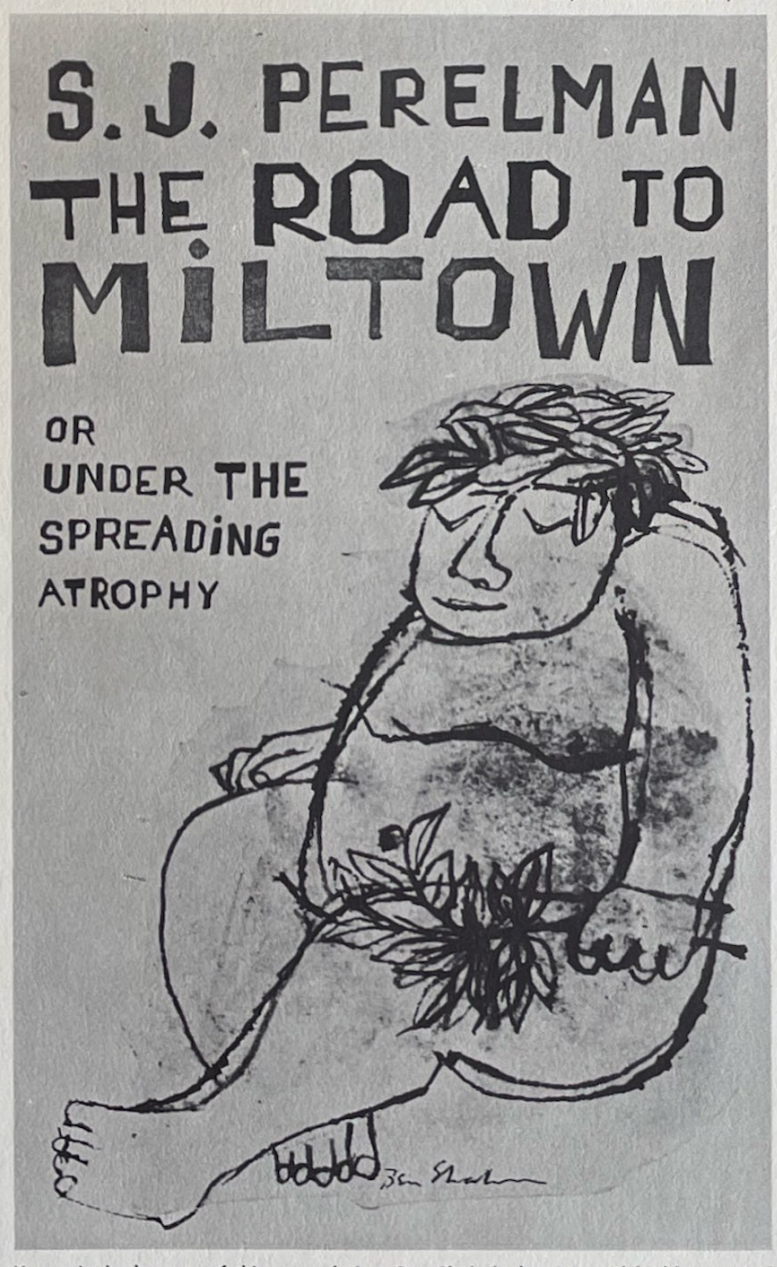
At the beginning of this period of growth there was considerable misrepresentation in cover designs. In fiction, for example, there was a strong tendency to attract attention by featuring a lurid picture of sex or violence on the cover. Gradually, publishers became convinced that their product could be presented with more dignity and less sensationalism. As a result, today's cover tries to reflect the character of the whole book – give the customer a truthful idea of what the book is about.

This change in attitude and the growth in the range of subjects have enabled the designer to contribute his special thinking and skills to the cover field. The racks of paperback books in today's stores show a limitless variety of approaches to cover designs. Realistic illustration is still found in a good proportion of covers, but along with it are designs composed of abstract shapes, stylized drawings or paintings, symbols, or wholly of type or lettering – all reflecting the character of the books.

Paperbacks have certain special requirements and sometimes the publisher adds his own. Since the books often stand on shelves, the title and author's name must appear on the spine (bound end) of the book. The publisher may also insist that the title go at the very top of the front cover to be sure that it is easy to see. Almost any technique or medium may be used for these covers, but keep two main points about their reproduction in mind. Paperbacks are printed on high-speed presses and the cover is usually greatly reduced from the size of the original art. This means that minute details of color, drawing, and technique tend to be lost in reproduction – another reason for directness and simplicity in your approach to design.

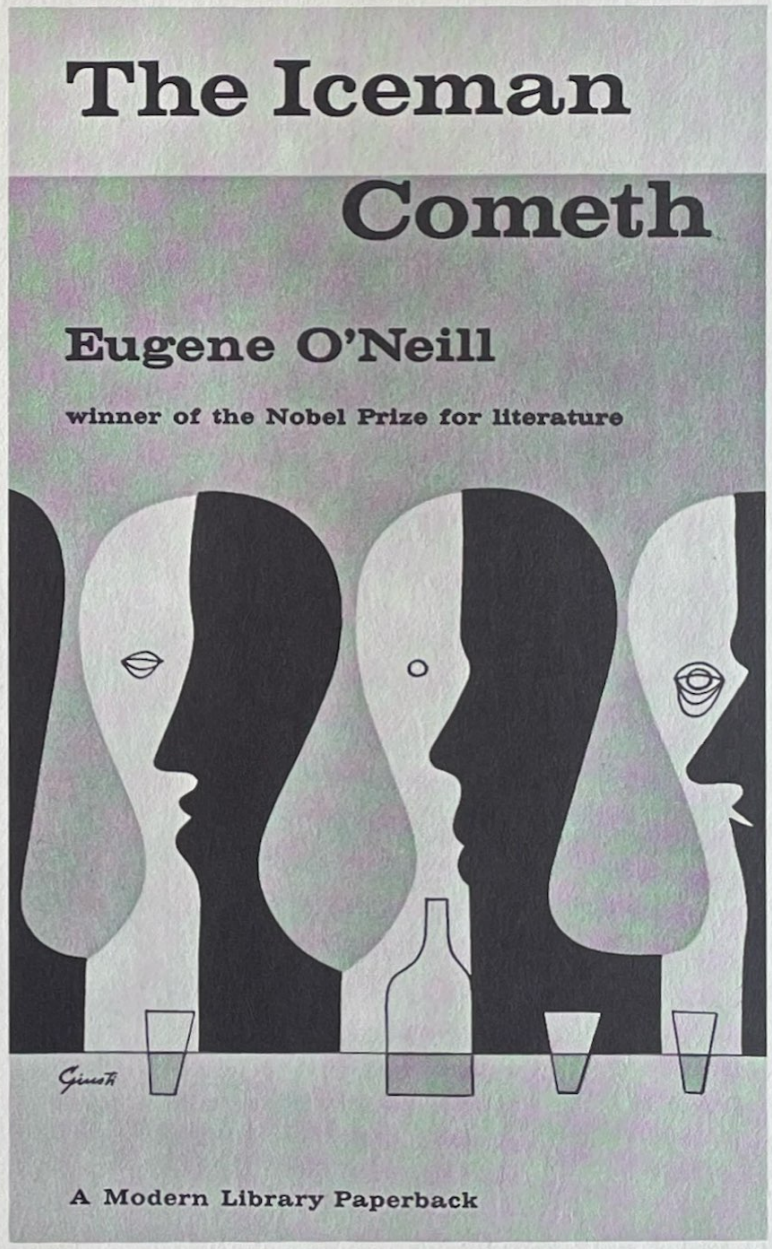
An ideal cover is one that attracts the viewer's attention and stimulates his curiosity enough to make him pick up the book, read its sales blurb, and flip through a few pages. If your cover does this, it has done its job. The rest is up to the author.

Courtesy Simon & Schuster, Inc.



Humor is the keynote of this cover design. Ben Shahn's drawing and highly personal lettering are perfectly suited to go with this book of light humorous essays.

Courtesy Random House, Inc.

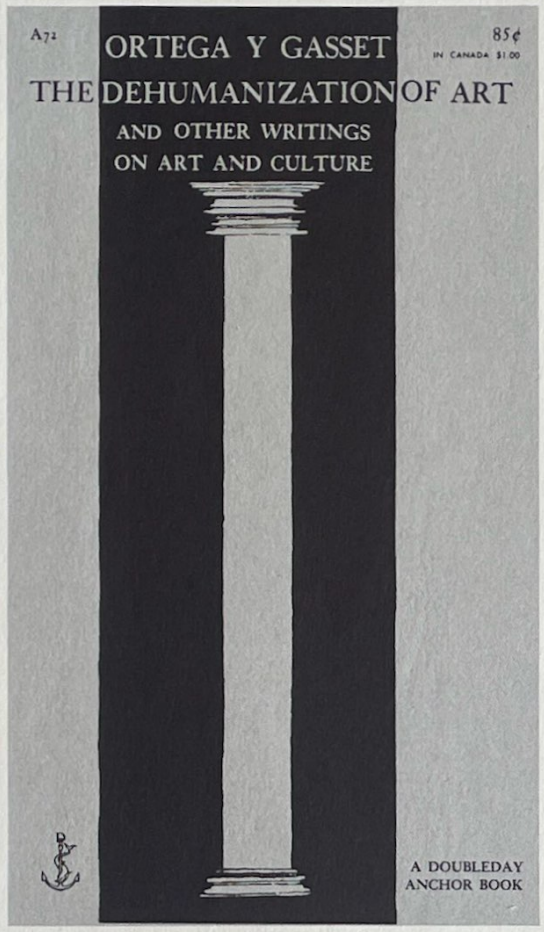


This cover by George Giusti symbolizes the sordid characters in O'Neill's play. The design, which is stripped to its essentials, shows a line-up of characters at a bar.

How the basic principles of layout apply to book covers

As we discuss special design problems and their unique requirements, keep in mind the basic layout principles discussed at the very beginning of these lessons on design and layout. These four examples demonstrate how valuable those principles can be in planning cover designs.

Courtesy Doubleday & Co., Inc.



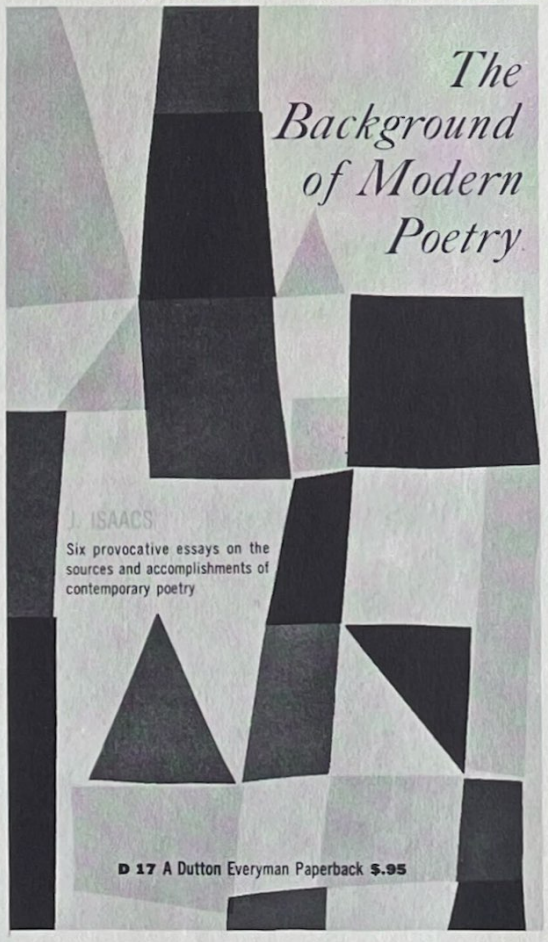
This classical column fits a vertical layout perfectly. The cover, printed in black and white, has a cold, austere quality which reflects the title of the book.

Courtesy E. P. Dutton & Co., Inc.; Seymour Chwast, Artist

Eugene Zamiatin
A brilliant satire that is both a classic of the Utopian novel and an historic landmark in modern Russian literature
WE
D 39 A Dutton Everyman Paperback $1.45

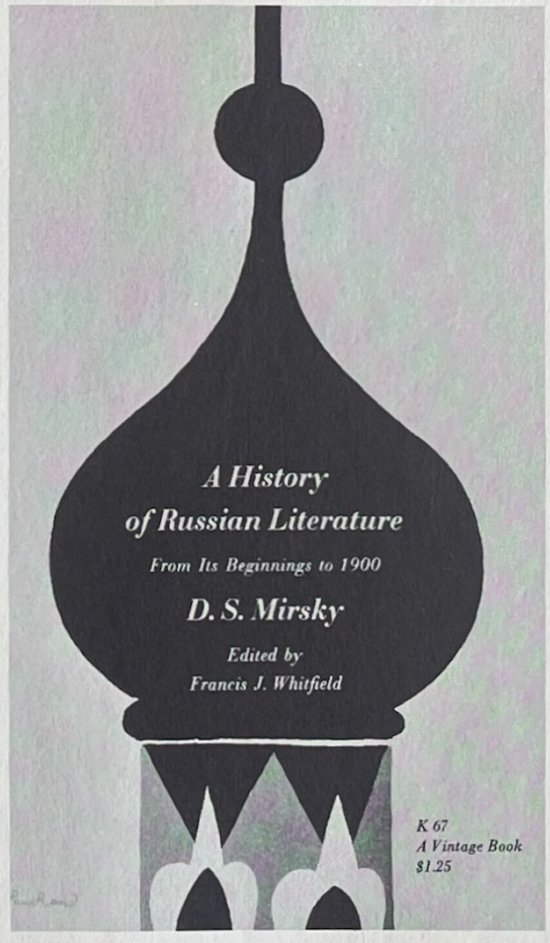
Here's a fine example of the combination design. The four hands form a white cross which contrasts starkly with the black background. The title forms the center of this cross design.

Courtesy E. P. Dutton & Co., Inc.; Reynold Ruffins, Artist


The Background of Modern Poetry
J. ISAACS
Six provocative essays on the sources and accomplishments of contemporary poetry
D 17 A Dutton Everyman Paperback $.95

The word "modern" in the title was the starting point for this design. The irregular shapes (printed in bright orange, violet, and black) create a strong contemporary feeling.

Courtesy Vintage Books, Inc.; Paul Rand, Artist



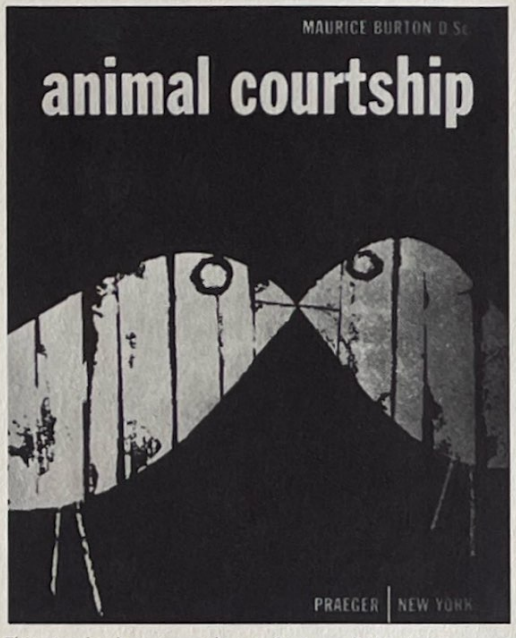
The simple black shape of this typically Russian dome is perfect for the subject. The motif that decorates the base adds interest to the bold centered design.

Lesson **20** Famous Artists Course

Specialized design

A variety of book cover designs

Courtesy Frederick A. Praeger, Inc.



This simple, humorous design features light shapes on a dark background. The birds with bills touching state the subject perfectly.

Reproduced by permission of New Directions

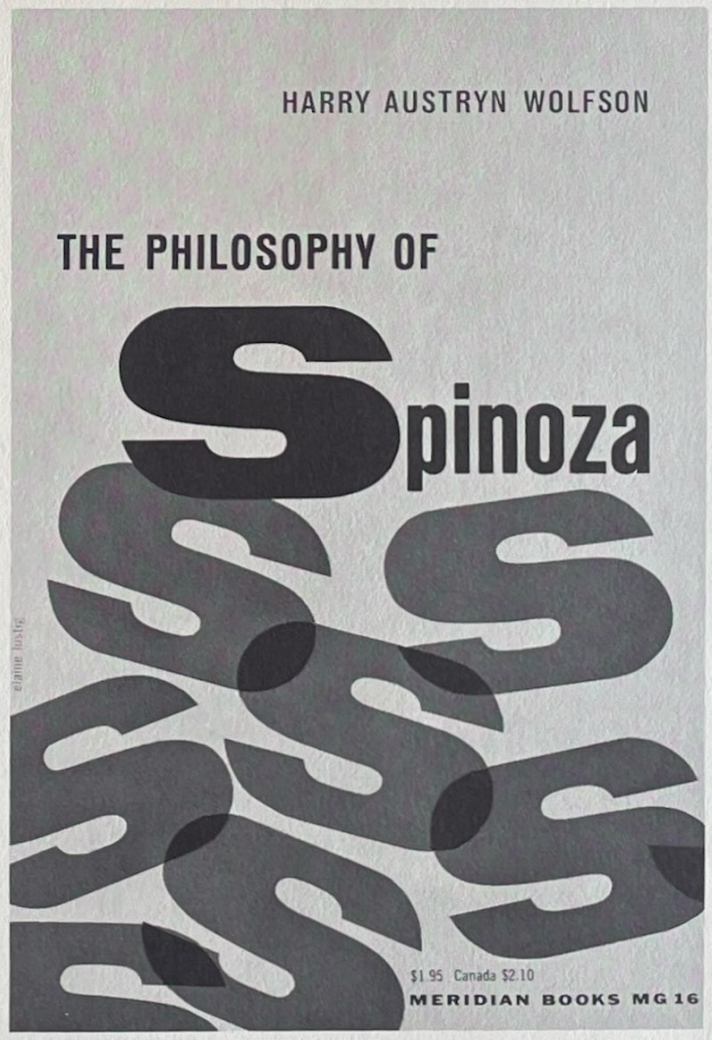
THE SORROWS OF PRIAPUS
Edward Dahlberg | Ben Shahn
New Directions
THE SORROWS OF PRIAPUS
Edward Dahlberg drawings by Ben Shahn

This picture shows the whole cover — back and spine, as well as front. The stylized Greek heads suggest the subject, a book on Greek mythology. Note that even though the spine breaks up one head, both front and back covers are interesting and well composed when viewed separately.

Courtesy Vintage Books, Inc.; Paul Rand, Artist

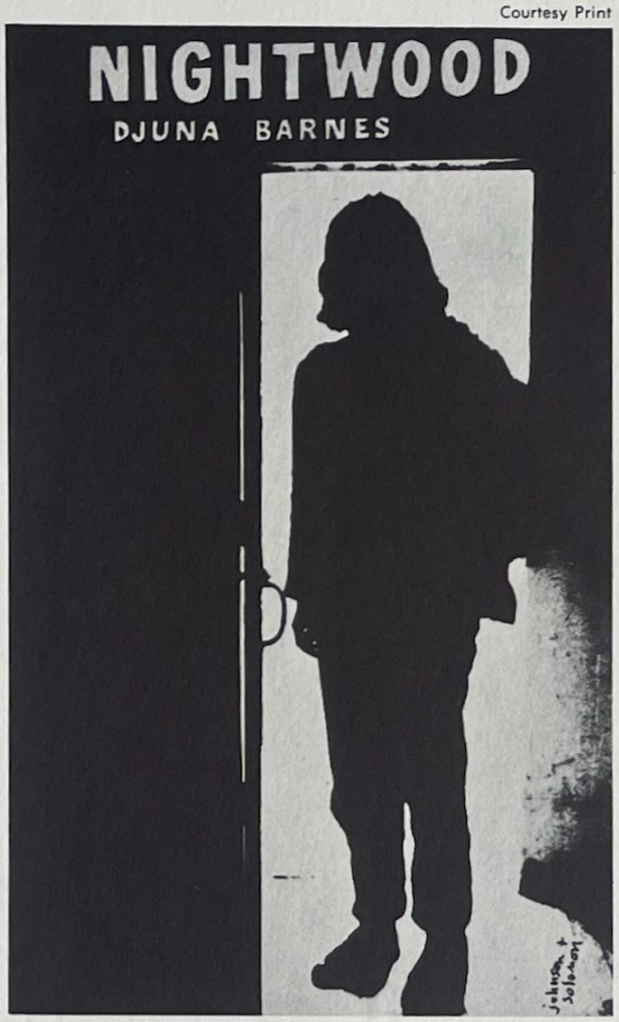
This large posterlike letter, which symbolizes the word "Revolution," serves as a background for the title, the names of the author and publisher, and a picture of an explosion.

Courtesy Meridian Books, Inc.



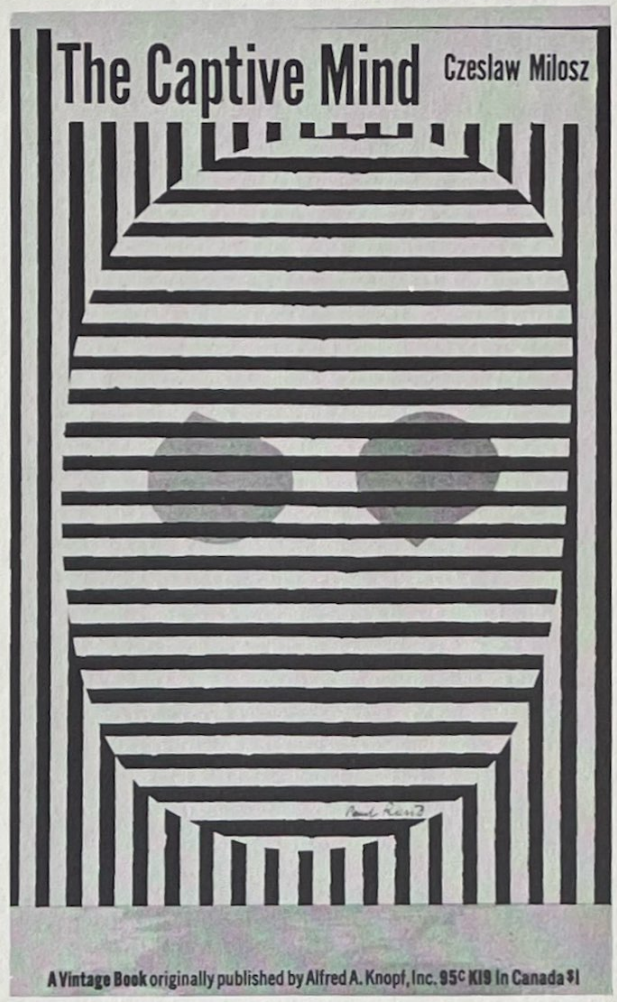
This cover is a fine example of the interesting effects that can be achieved through the use of type alone. The repeated letters, arranged in a rhythmic wavelike pattern, are unusual and attractive.

Courtesy Print



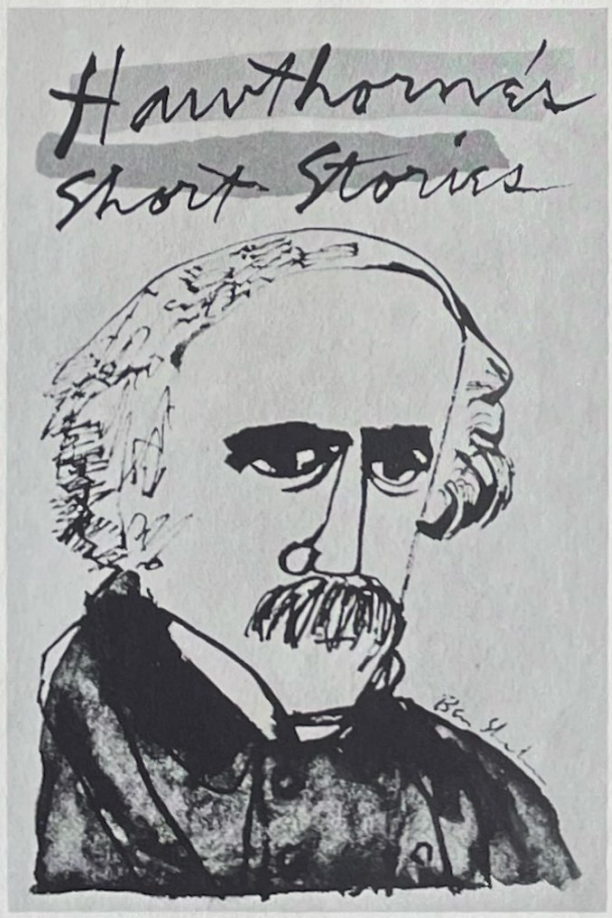
This powerful design is basically a pattern of black and white. The irregular outline of the silhouetted figure contrasts effectively with the straight lines of the door, and the whole design has an air of mystery and drama in keeping with the title.

Courtesy Vintage Books, Inc.; Paul Rand, Artist



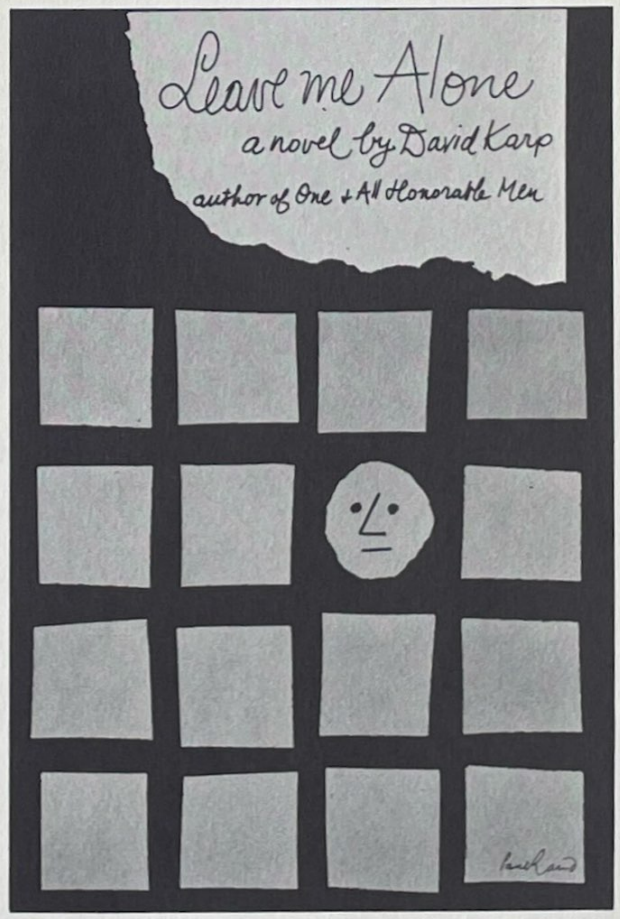
This very clever use of two striped patterns depicts the book title with impact and clarity. The horizontal stripes on the face suggest a prisoner's suit and the vertical bars a prison cell. The idea is given further meaning by the staring, vacuous eyes.

Courtesy Alfred A. Knopf, Inc.



Shahn's concern here was to convey the brooding character of Hawthorne. The heavy brows, deepset eyes, set jaw and slightly bowed head all contribute to this feeling. Simple broad strokes of brightly colored washes across the title make it stand out from other titles on the book rack.

Courtesy Alfred A. Knopf, Inc.; Paul Rand, Artist



This design also reflects the title — a strong feeling of aloneness is created by the single circular head surrounded by empty squares. The title and author's name are contained in a scrap of paper, whose torn edge adds textural interest to the design.

The magazine cover – its function and design

The magazine cover must perform several very important functions:

It must stand out from its many competitors on a crowded newsstand.
It must appeal to the reading audience for which it is published.
It must reflect the magazine's editorial policy and its contents.
It must maintain a familiar image for easy recognition by the public.
It must be in good taste, so it will fit into the surroundings of a home.
It must have the aesthetic properties of a work of art whenever possible.

The magazine cover should always reflect the character and flavor of the magazine, so that it will appeal to the audience for which the magazine is intended. For example, *The Saturday Evening Post* and *Life* are aimed at middle-class readership – their contents and cover situations must have a general mass-audience appeal. *The New Yorker,* on the other hand, is designed and edited for a so-called upper class or more sophisticated and intellectual audience. *McCall's* and *The Ladies' Home Journal* are created primarily for women and their needs and are known as "service" magazines. *Vogue* and *Harper's Bazaar* are high-fashion women's magazines, while magazines like *Graphis, Art News, American Artist,* and *Architectural Forum* obviously have special audiences.

The two most important elements in a magazine cover are the logotype or name of the magazine and the illustration or design.

The method of the magazine's distribution has much to do with the placement of its title. When magazines have their principal sale on newsstands, the logotype must always be on top for visibility and impact. The logotype plays much the same part that the trademark does in projecting a corporate image and identifying a product, so it is an integral part of the magazine cover. *Life* and *The Saturday Evening Post* are excellent examples of magazines whose titles are carefully positioned for newsstand visibility.

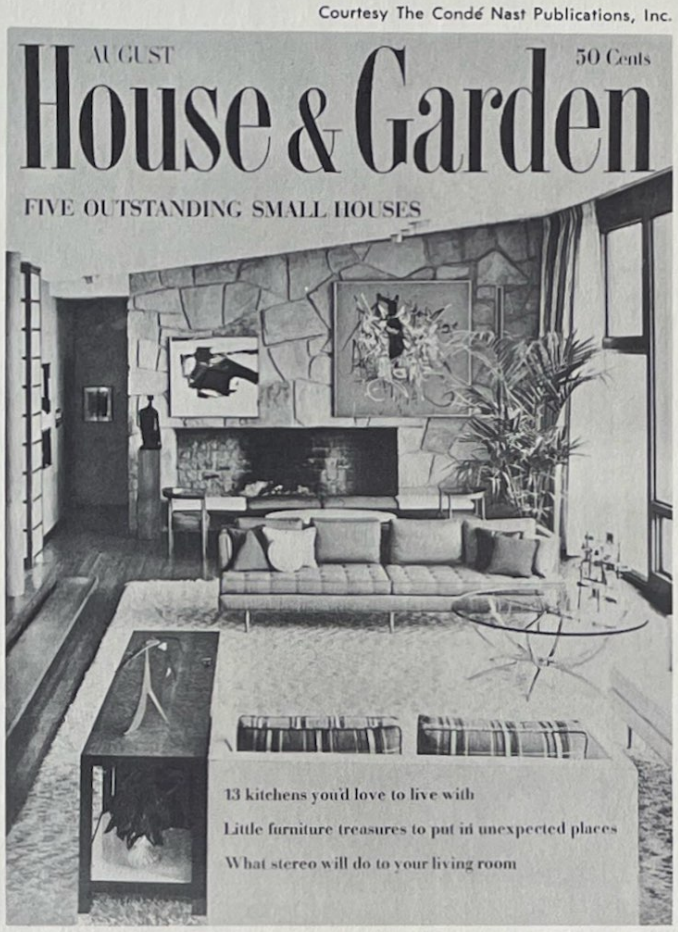
In the case of certain magazines whose principal distribution is through subscriptions, the designer has much more leeway in creating his cover designs, since these publications do not have to fight to be seen on a newsstand. *Graphis, Interiors,* or other highly specialized magazines with limited audiences are good examples.

Because, in most magazines, the size and position of the logotype are fixed, the designer cannot alter them. He must plan his designs so that the impact and effectiveness of the logotype are not weakened. Above all, he should avoid working the logotype into his design so that it becomes lost or confused. Remember that the magazine name must always be clearly visible and easy to read.

Assignments to do cover designs for major magazines are usually given to professionals who can be depended upon to apply their knowledge and experience to such jobs successfully. This is as it should be. However, there are many opportunities for cover designs in other areas – for example, there are literally hundreds of trade magazines of every conceivable description that are a fertile field for the creative designer. Program covers for all types of events, games, dances, fairs, school concerts, etc., offer an excellent training ground for the beginning designer to make use of all his inventiveness and talents.

On the next three pages we show you some examples of magazine cover designs and explain the principles involved in creating them. You will find it very helpful to examine the covers of many other magazines and relate them to the editorial policies, content, and audience of each one.

Courtesy The Condé Nast Publications, Inc.


AUGUST
50 Cents
House & Garden
FIVE OUTSTANDING SMALL HOUSES
13 kitchens you'd love to live with
Little furniture treasures to put in unexpected places
What stereo will do to your living room

House and Garden: This magazine appeals to people interested in the home and ways to make it smarter and more efficient. Its covers show attractive interiors or exteriors of homes or sometimes gardens. The logotype is prominent for newsstand impact.

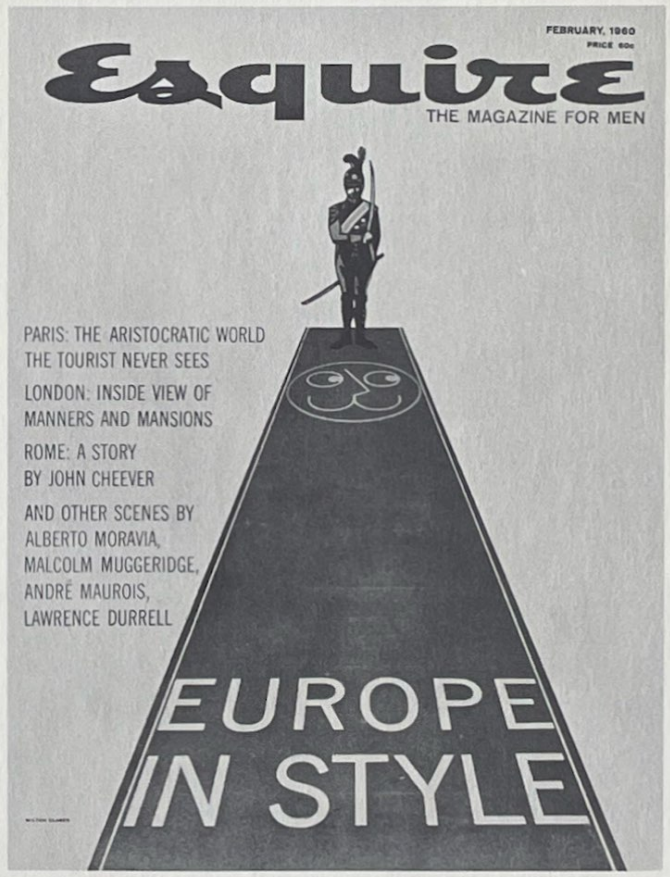
Courtesy of Interiors; Whitney Publications, Inc.

Interiors: Although *Interiors* contains subject matter similar to *House and Garden,* its covers are planned for a more sophisticated audience — interior decorators and designers. Since it is sold by subscription, its logotype can be inconspicuous, as here.

Courtesy Harper's Bazaar; photo by Richard Avedon

Harper's Bazaar: This magazine features the latest in high-style women's clothes. Its covers must reflect luxury, leisure, and smartness. This one uses a low-angle shot of a fashion model, whose sunglasses, scarf, and pose give her an appropriately elegant, sophisticated air.

© By permission of Esquire Magazine


FEBRUARY, 1960
PRICE 60c
Esquire
THE MAGAZINE FOR MEN
PARIS: THE ARISTOCRATIC WORLD THE TOURIST NEVER SEES
LONDON: INSIDE VIEW OF MANNERS AND MANSIONS
ROME: A STORY BY JOHN CHEEVER
AND OTHER SCENES BY ALBERTO MORAVIA, MALCOLM MUGGERIDGE, ANDRÉ MAUROIS, LAWRENCE DURRELL
EUROPE IN STYLE

Esquire: This is a men's magazine which frequently devotes an entire issue to a single theme — in this case, travel in Europe. The carpet (bright red in the original) ties in with the headline. The simplicity of the design, with the ample white space, gives it strong newsstand impact.

The cover reflects the character of the magazine

© The Curtis Publishing Co.

The Saturday Evening Post: This is America's best-known family magazine and its cover illustrations are always tailored for a popular mass-audience appeal. Realism is essential and so is a cross section of human nature, preferably on the light and even humorous side.

Courtesy McCall's

McCall's: This publication typifies the group known as "service" magazines, which are aimed almost entirely at the interests and needs of women. The covers epitomize this point of view. The logotype is large and clear for quick newsstand recognition.

Courtesy The Reporter; Gregorio Prestopino, Artist

The Reporter: This is a news magazine. Each issue contains topical articles that relate to current conditions and problems on the national and international scene. This cover, with the Capitol set against a montage of newspapers, reflects the featured article, "Government by Publicity."

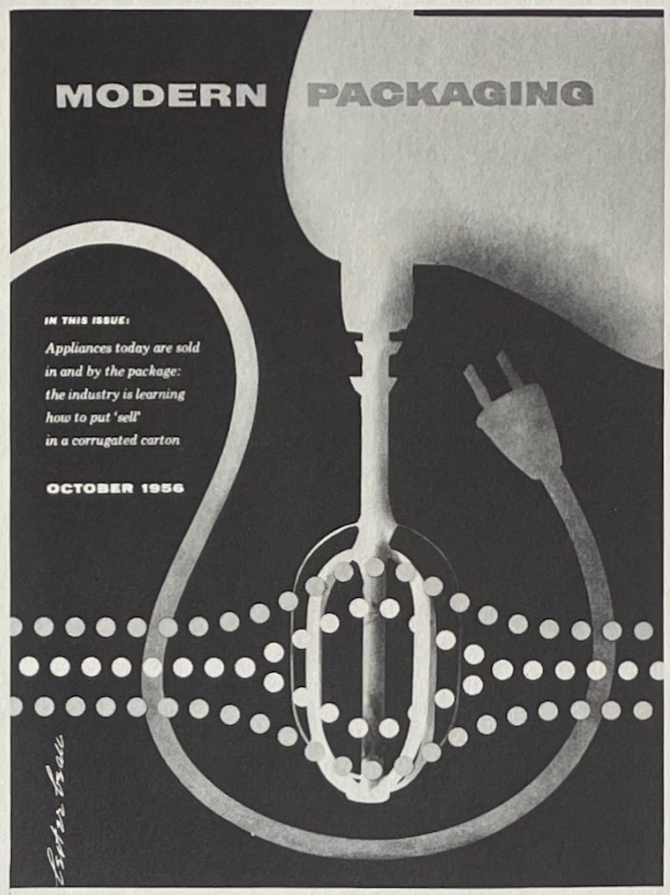
Courtesy Graphis Press

Graphis: This is an international journal of graphic and applied art. It is sold almost entirely by subscription to artists, designers, and art directors. Its covers feature sophisticated designs such as this playing-card motif by a Swedish designer.

Courtesy Life. © 1959 Time Inc.; Noel Sickles, Artist

Life: Newsstand sales are an important part of this magazine's business. The logotype is large and bold for good visibility on the crowded stand. Realism is an important quality in its covers since, like the *Post*, it is a mass-audience magazine.

Courtesy Modern Packaging Magazine ; Lester Beall, Artist


MODERN PACKAGING
IN THIS ISSUE:
Appliances today are sold in and by the package: the industry is learning how to put 'sell' in a corrugated carton
OCTOBER 1956

Modern Packaging is a trade magazine which goes chiefly to manufacturers of cartons, boxes and other containers. Since it is a subscription magazine, the cover need not fulfill the requirements of a competitive newsstand publication. The designs should be modern to reflect the name.

Courtesy Time. © 1959, Time, Inc.; James Chapin, Artist

Time: This weekly magazine uses its cover as the major illustration of its feature article — which is usually about a person in the news. The typical cover is a portrait of this person with a background symbolizing his career or some phase of it.

Courtesy True Magazine

True: This is a man's magazine with emphasis on sports, outdoor life, exciting true stories — things which interest men. The covers reflect this policy. They usually feature a moment of dramatic action or some other subject with a masculine appeal.

The poster

Every poster has one main purpose — to get its message to the viewer as quickly as possible. Other mediums such as newspapers, magazines, or booklets can be seen and read at arm's length and at leisure. The poster, by contrast, seeks the greatest possible instant attention.

A poster is usually viewed from a distance and seen while people are walking or driving by (often at high speeds). Above all, you must keep in mind where the poster will be shown — think of the average setting it will be placed against — a busy corner, a crowded shop window, a complicated landscape, a cluttered counter in a store — and design your poster so that it isolates itself in these kinds of surroundings or locations.

A good poster requires "poster thinking" — thinking which strips away all nonessentials. It's like writing a telegram instead of a letter. This means that the poster must be simple — as a rule, there just isn't time for the viewer to examine details.

In arriving at this simplicity, be sure that the design is a true expression of the poster idea. It may show just a part of a product or a person, but that part must be characteristic — it should be quickly and clearly identifiable. The poster may symbolize something intangible — for example, a feeling of fear, strength, or gaiety. But whatever it is, however you do it — it must be clear.

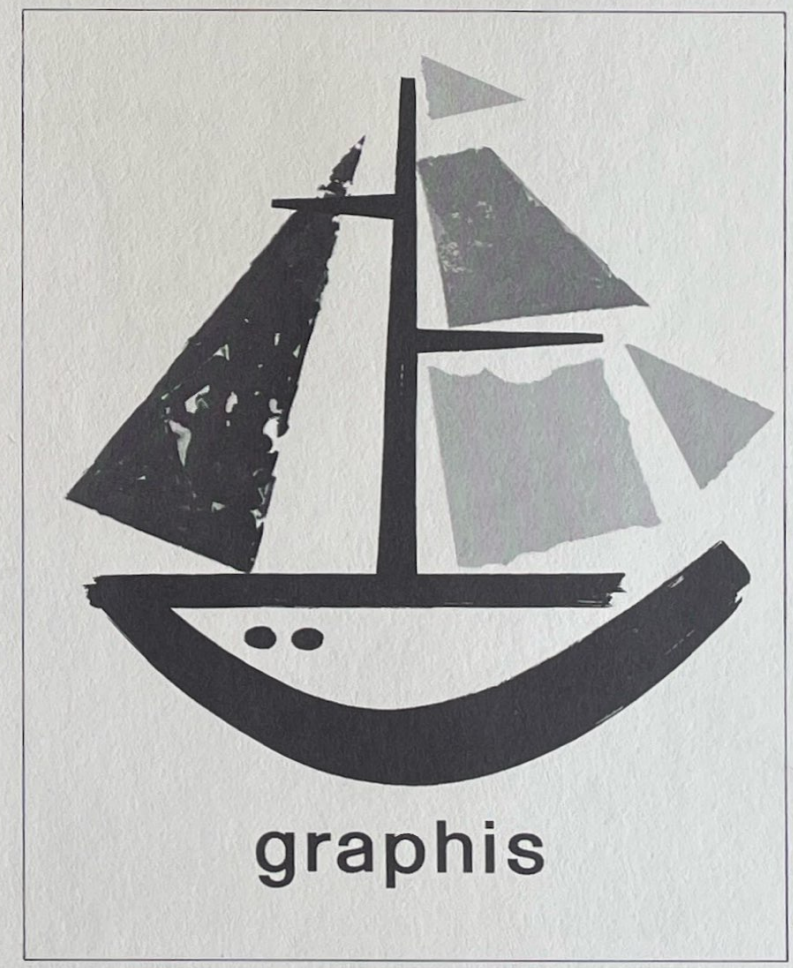
To be certain that your poster has good visibility, make sure that the pattern of silhouettes and values is strong. Remember the carrying power of black and white and pure bright colors. If possible, use a strong silhouetted shape that stands out against a contrasting flat background. This helps to transmit the idea in the quickest possible way. If more of a background is necessary, keep it simple — be sure it doesn't interfere with the center of interest. A common fault with many posters is that they try to say too much. Remember that a poster is not simply an enlarged illustration — and it must often be read in a few seconds.

The words in a poster must always function as part of the design and, if possible, include the advertiser's name in the headline. The whole poster should be a unit that is seen and read simultaneously. Every poster should deliver a clear, fast message, but there are differences in the appearance and function of different types of posters. For example, a billboard which you drive by at 50 miles an hour must be simple enough in design and short enough in message to be seen at a glance. A poster at a railroad station can expect more viewing time from the passengers standing on the platform or looking out of the windows of a train stopping at the station. This means that the copy message can be longer and the design more complicated without these details going to waste, as they would on a roadside billboard.

More detail can also be introduced into the design of theater posters or cards in subways, trains or buses, where people have time to study them and are actually closer to them. In these surroundings a design can be quite complicated and still be effective. The same reasoning would apply to posters or cards which are used on store counters or in store windows. There are no absolute rules here — but deciding whether to use a very simple or more complicated design need not be a problem if you consider the circumstances in which people will see your work.

Courtesy Graphis Press

In these two examples we illustrate the difference in approach when you design a magazine cover and when you design a poster. This design was made expressly for a magazine cover. Viewed at less than arm's length, the thin wire construction, the subtle pattern of shadows, the texture of the background, and the details are clearly visible. The variety and subtleties in the design can be seen, studied, and appreciated at this close range — but they would hardly be suitable for a poster.

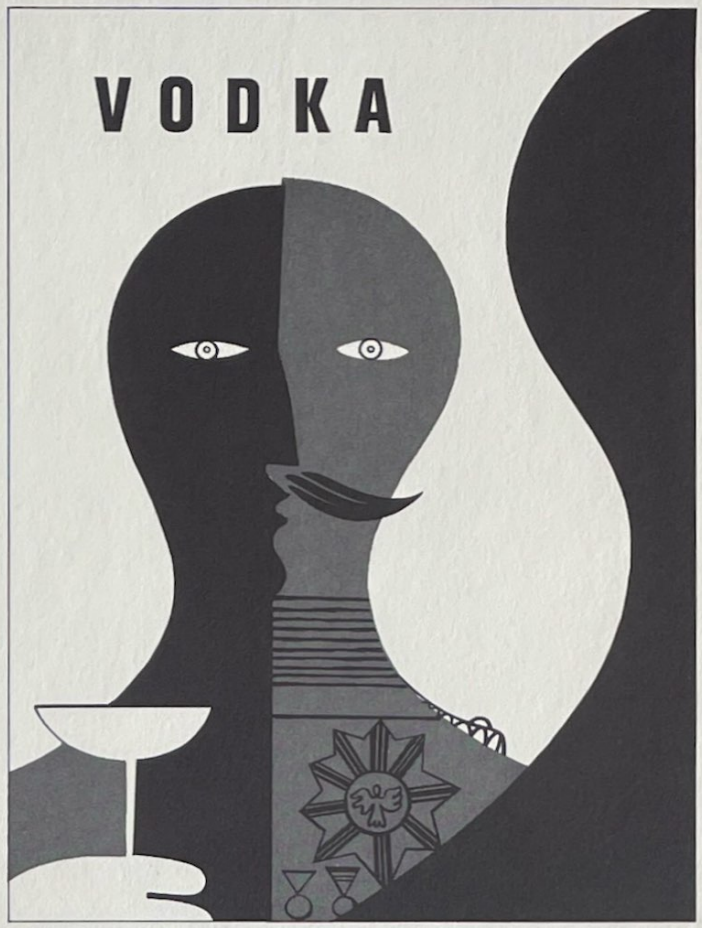


Here, the same subject is simplified into a bold, hard-hitting design that meets the requirements of a poster. The impact depends on the sharp contrast of tone against the white background. Note the large area of background used to set off the design and isolate it. This is an especially important consideration when designing outdoor posters which must compete against a multicolored, confused background of buildings or a landscape.

The special character of the poster

Courtesy Heublein, Inc.

This picture appeared in a magazine ad for vodka. Since the reader can examine the illustration at his leisure, the realism and detail make good sense here. However, if we wanted to adapt it for use as a poster, we would have to simplify it considerably, as we show at the right.

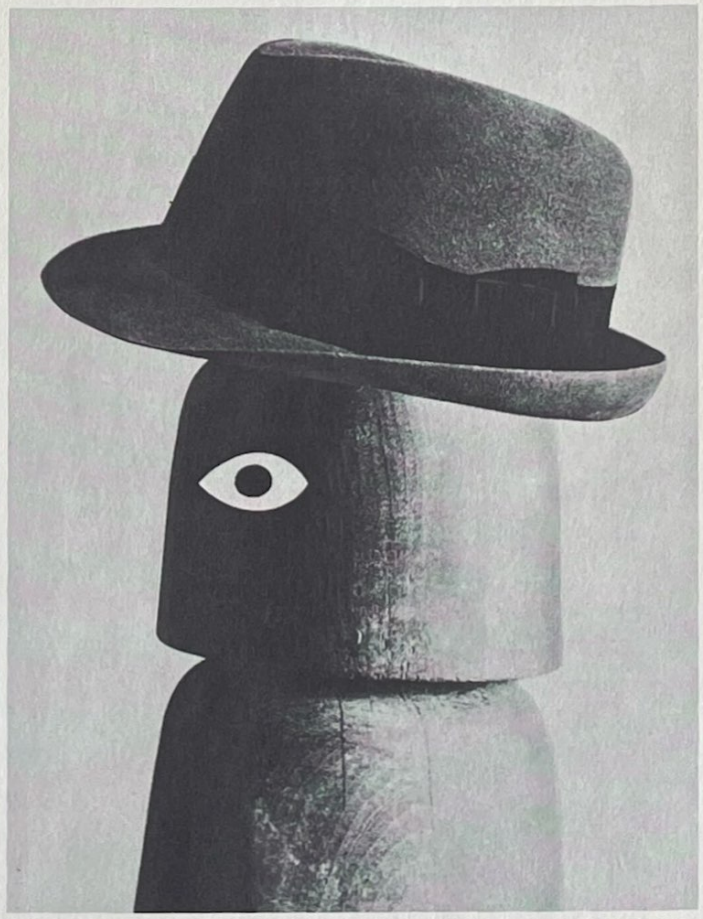


In this poster version the basic idea remains — the gesture, the uniform, the sharp division of light and shade on the figure. However, note the simplification, the emphasis on the eyes and cocktail glass.

Reproduced from Esquire; © by Esquire, Inc.

A hat full of personality: dapper version of The Impresario Roll; jaunty up-all-around brim, snapped shortly; Wallach's, N.Y.C.; Roos-Atkins, San Francisco; Muse's, Atlanta

This magazine ad for a hat features the rich tones and texture of smooth wooden hat blocks. The hat itself is placed against a dark background that serves to enrich the whole picture. This design is interesting and effective — well suited for its purpose.



Here is the same subject, highly simplified for use as a poster. The two hat blocks are enough to get the idea across and the design takes on life and humor with the addition of the eye. See how much more visibility and strength this design gains by the elimination of the background.

Twenty-four-sheet posters

These posters get their name from the fact that they were formerly printed in twenty-four sheets. Today they are printed on larger presses and fewer sheets (generally ten) are used, but the name remains in the trade. They are popularly referred to as outdoor posters or billboards. Since they are usually seen from swiftly moving cars, trains, or buses, they must have a bold design and a brief message if they are to do their job.

Courtesy General Motors Corp.

Nimbleness is perfectly symbolized by these feet wearing ballet slippers and balanced on their toes. The repeated forms and strong contrast of dark and light give them impact.

Courtesy Southern Pacific Co.

Humor (somewhat ironic) is the keynote here. The cartoon of the terrified brake-jamming motorist is aimed directly at the real motorist who sees this poster while driving along the road in traffic. The expression of the face and the bracing gesture are all that's needed to convey the idea.

Courtesy Safeway Stores, Inc.

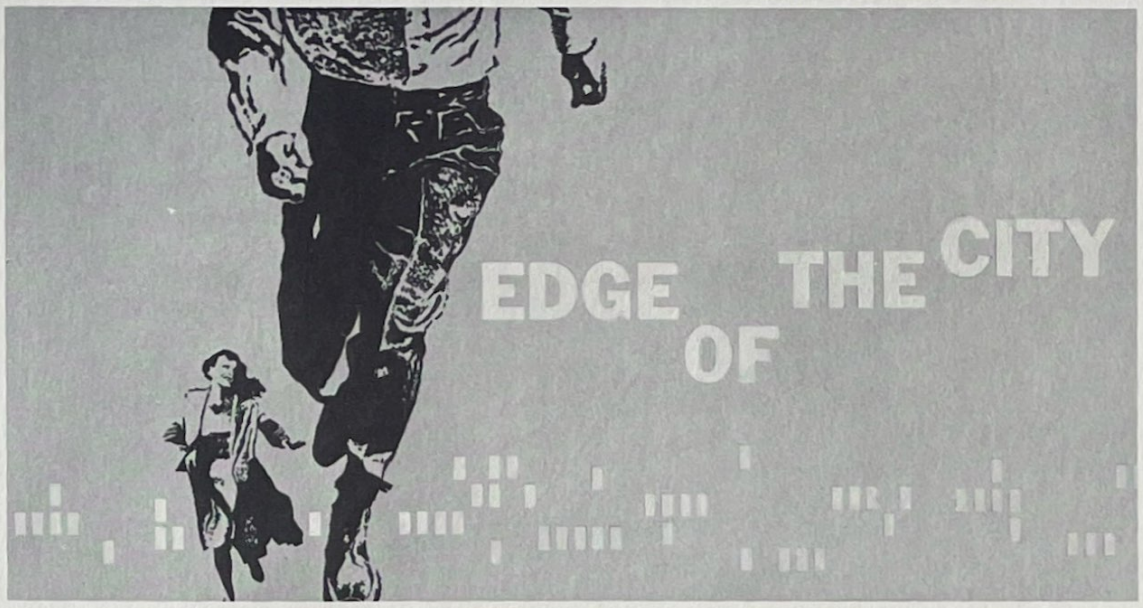
This poster presents the product simply and appetizingly. The large, fresh, clean vegetables have a direct appeal. The design ties them in closely with the brief headline — makes us remember Safeway when we think of vegetables.

Courtesy Quaker Oats Co.

This poster also has humor as its basis. The design is a literal illustration of the headline. The dog frames the product.

Good examples of poster thinking

Courtesy Metro Goldwyn Mayer; Saul Bass, Artist



This is a poster advertising a motion picture with a violent, dramatic theme. The tension of the story is suggested not only by the running figures but also by the uneven or up-and-down pattern of the windows and lettering. Note how simple the whole design is.

Toulouse-Lautrec gained much of his fame as a painter through his beautifully designed theater posters. He was one of the first artists to raise poster design to the level of fine art. This is a typical Toulouse-Lautrec design, with simple flat areas of color which create a sense of depth.

Courtesy The Daily News

This railroad station poster for a tabloid is a lively, animated picture which reflects the breezy, popularized character of the newspaper. The setting of pigeons and bench says "city park" instantly. The two men are frankly "characters," selected to emphasize the popular appeal of the paper.

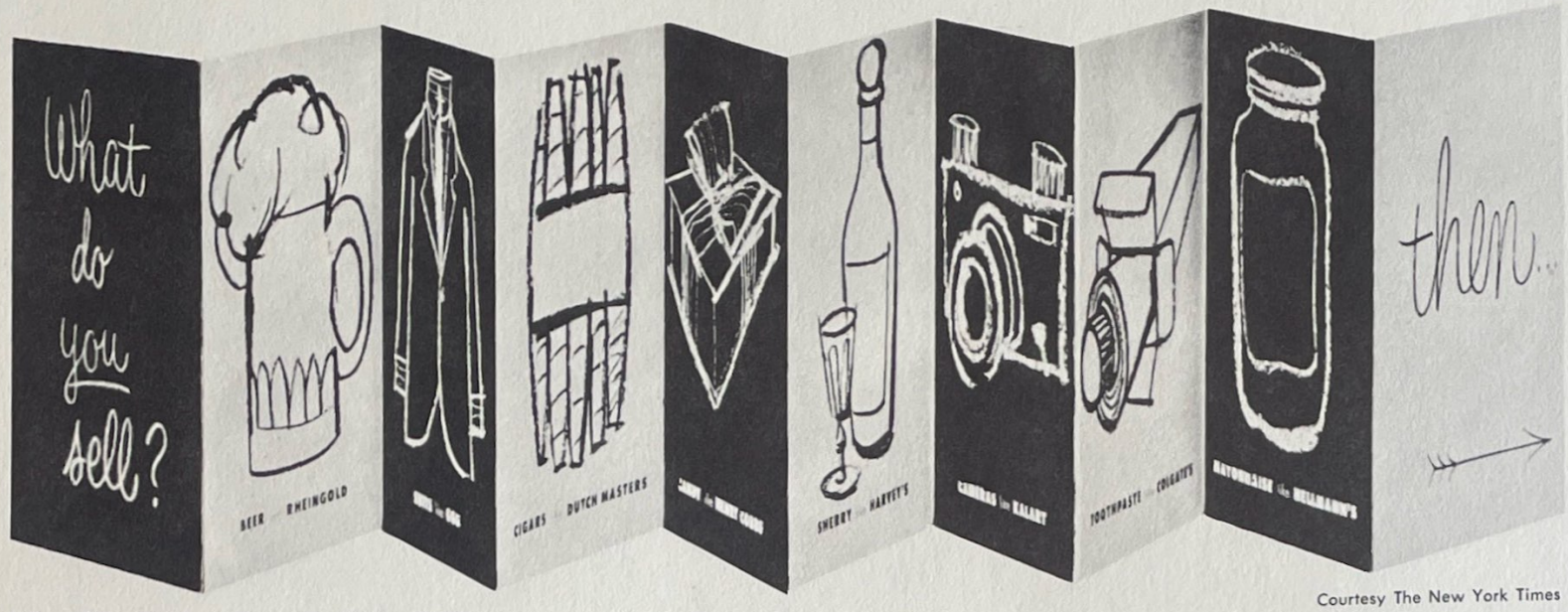
Courtesy The New York Times

Everything about this poster is carefully planned to reflect the serious character of one of the world's greatest newspapers. The clean-cut young American college boy is using his between-classes time to keep abreast of world affairs. His action of unfolding the newspaper literally illustrates the heading at the top of the ad. The huge stone steps, which suggest an institution of learning, form a dominant pattern of horizontal lines.

Giving the design something extra

Here are a variety of mailing pieces which demonstrate the importance of thoughtful planning to good design. Each one of these pieces is well balanced, makes good use of value, texture, and other fundamentals of design — but over and above this it has something extra — some novel or ingenious feature that lifts each design above the ordinary. The designers have tried to make each design, by itself, state the message of the folder, announcement, or wrapper as clearly and interestingly as possible — and you can see for yourself how well they have succeeded.

It is true that most mailing pieces are more conventional than these. We show you these designs simply to make you aware that, regardless of the size or nature of the job, there is always a place for the creative artist who can apply original thinking to his problems and come up with something fresh and new.



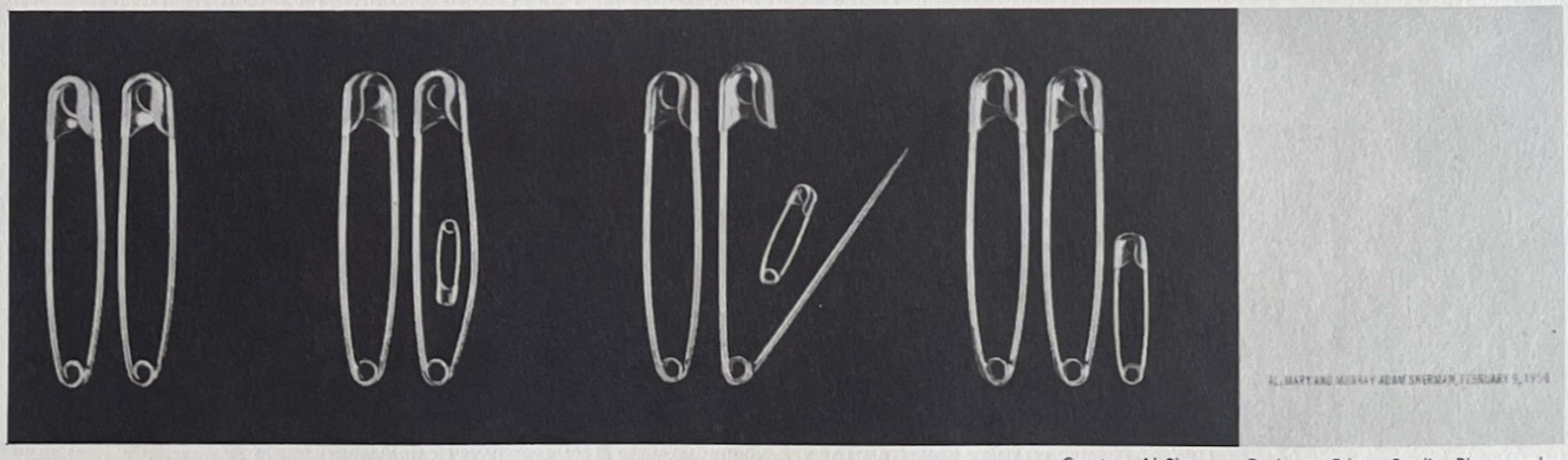
Courtesy The New York Times

This mailing piece for a newspaper folds out into ten panels — each panel containing a simple sketch of an advertised product. The drawings are purposely rough because these are primarily symbols of products advertised in the newspaper. Actual ads in each panel would break up the rhythm of the folder design — which consists of alternate light and dark panels. By contrast, ten panels of similar value might well have proved monotonous.

Courtesy Parke, Davis & Co.

This is also a fold-out mailer. The theme is the four seasons — hence the logical use of four panels. Since the illustrations are fairly detailed, the four panels pose no problem of monotony, and there is no need for alternate values as in the previous example. The figures and tree have a consistent theme in each panel, showing a stage of human life and the corresponding season of the year.

This is a clever and beautifully simple birth announcement — a fine example of how much ingenious thinking can contribute to a successful design.



Courtesy Al Sherman, Designer; Edstan Studio, Photographer

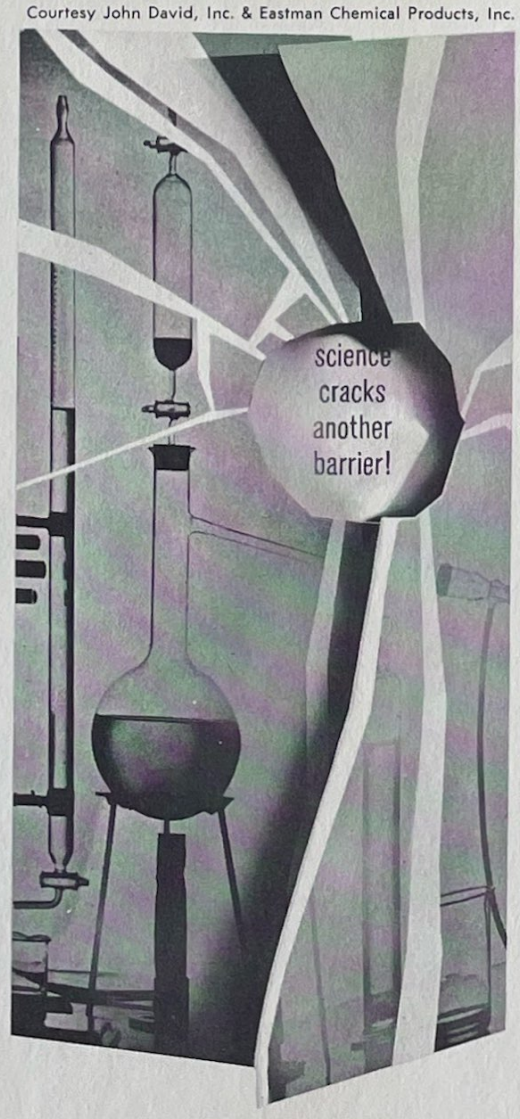
Courtesy White Laboratories, Inc.

This is the cover of a folder sent to doctors by a pharmaceutical house to promote its cod-liver-oil tablets for children. A hole is punched through the cover over each mouth, revealing a tablet inside.

tastes as good as... CANDY ...kids love to chew 'em
Cod Liver Oil Concentrate Tablets
Give one or two of these tablets to the next few youngsters who come into your office and see for yourself how they delight in chewing them.
Each delicious tablet gives the child the equivalent in vitamins A and D of one teaspoonful of U.S.P. Cod Liver Oil.
suggested dosage: 2-6 tablets daily or as indicated.
supplied: bottles of 100, 240 and 1,000 tablets, packages of 45 tablets.
also available: White's Cod Liver Oil Concentrate Drops- so economical that they actually "keep rickets away for a penny a day." dosage: 2 to 4 drops, placed directly on the tongue. supplied: bottles of 6, 30, and 50 cc., with special droppers. White's Cod Liver Oil Concentrate Capsules - high potency capsules, each equal in vitamin A & D content to more than one tablespoonful (16 cc.) of Cod Liver Oil. dosage: as indicated by the patient's need. supplied: bottles of 40, 100 and 500.
White Laboratories, Inc., Kenilworth, N. J.
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets

When the folder is opened it looks like this. Six pairs of tablets, each in a separate cellophane wrapper, are lined up at the right. The tablets are combined with a humorous drawing of a train designed to appeal to children. The card is perforated so that each train design with its wrapper of tablets can be neatly removed from the card. Headlines and copy are on the left half of the folder.

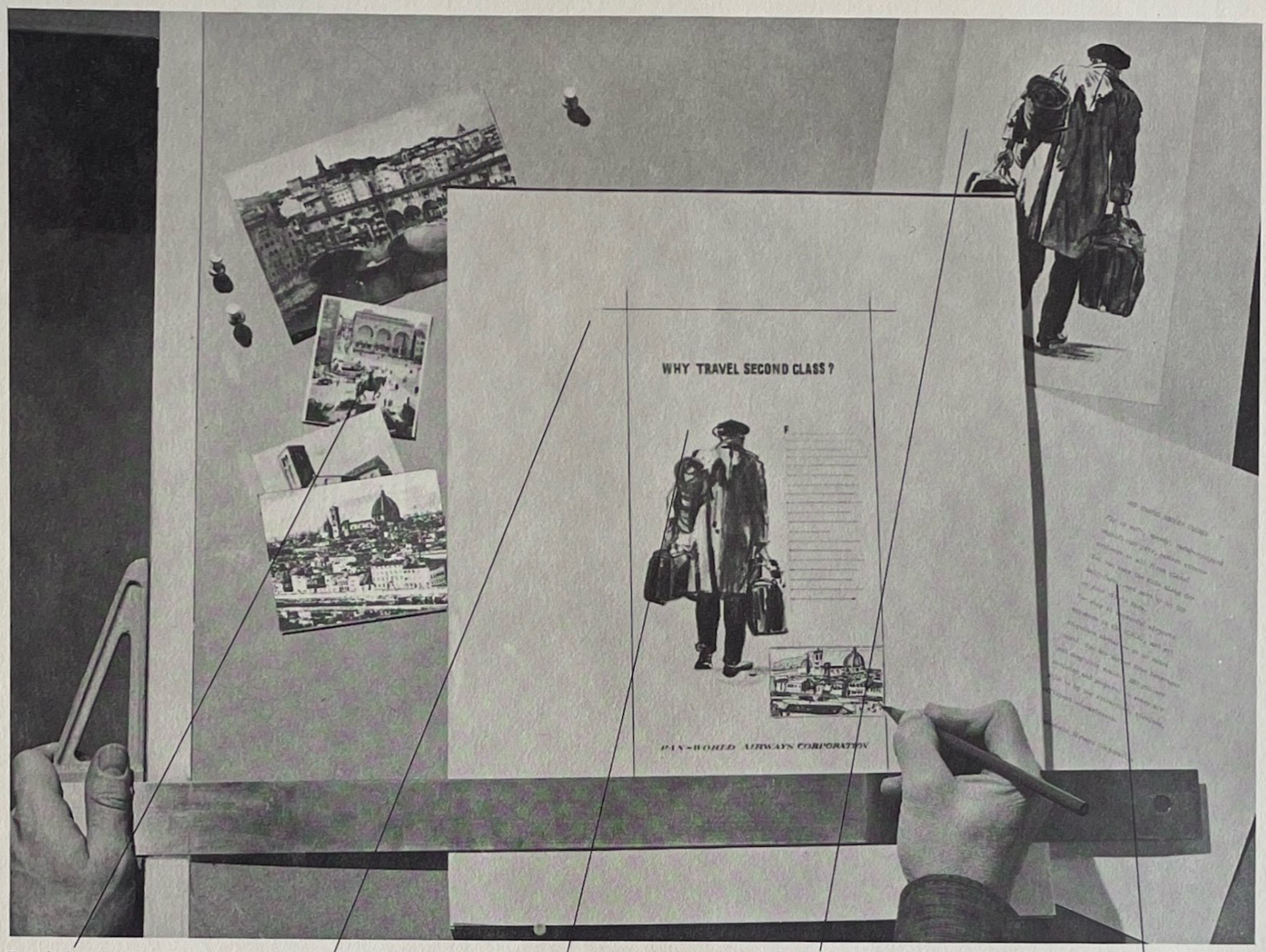
Courtesy John David, Inc. & Eastman Chemical Products, Inc.



This booklet advertises a new synthetic wrinkle-proof fiber. The cover is literally broken and cracked to say in visual terms what the copy says in words. The headline, "Science cracks another barrier," is placed right at the "point of impact" — all the cracks lead to it. It is printed on the inside page, beyond the cover or "barrier."

Courtesy Holiday Magazine

Eleven months of the year, *Holiday* magazine reaches its subscribers in a plain brown wrapper. At Christmas, the magazine arrives in a cover which looks like gift wrapping paper and is designed to take full advantage of the magazine name and the season. The repeated name is done in gay letter forms of gold and black (good color taste for *Holiday's* audience). The letter o in *Holiday* becomes a globe of the world and Christmas decorations are worked into the design of the lettering.



How to make a layout

In the following pages we are going to show you how to render a layout. The layout is the art director's or designer's conception of what the finished printed piece will look like – a "blueprint" or arrangement of all the art work, copy, and photographs that appear in an advertisement, a book cover, magazine cover, or other means of visual communication. Layouts have several uses. They are shown to a client for approval so that he may see what the over-all arrangement will look like. They also serve as a guide to the typographer who will set the type, the artist who will do the finished illustration, and the engraver who will make the engravings from which the piece will be printed.

For the purpose of our demonstration we will make a layout of a typical black and white newspaper ad containing five elements which have been supplied to us. These are: (1) our main illustration – an artist's finished drawing of a man carrying baggage; (2) the headline "Why Travel Second Class?"; (3) the advertiser's message, called "body copy"; (4) the client's name or logotype – Pan-World Airways Corporation; and (5) our secondary illustration – a travel photograph to be selected from several photographs given to us. These are all shown in the photo above. In this case we already have been provided with the main illustration in finished form but usually it is the layout designer's job to suggest the illustration in its rough concept.

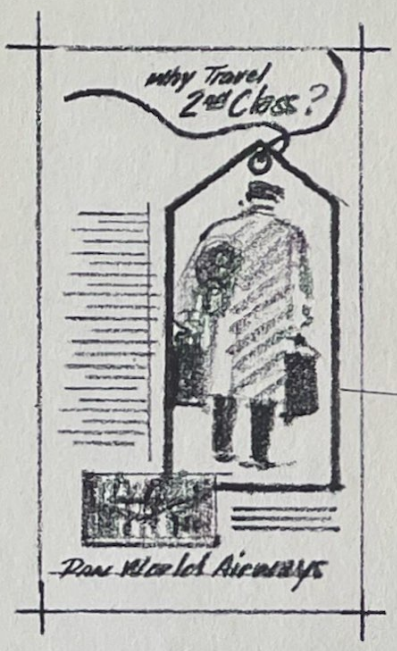
We will do our layout in three stages. The first stage is the idea stage, in which we develop the layout idea by means of thumbnail sketches. Thumbnails contain all of the elements of the full-sized layout, and in the same proportion, but they are much smaller. They are made with only enough detail to suggest the idea on paper. We try out different approaches in our thumbnail sketches until we find the best one for our layout.

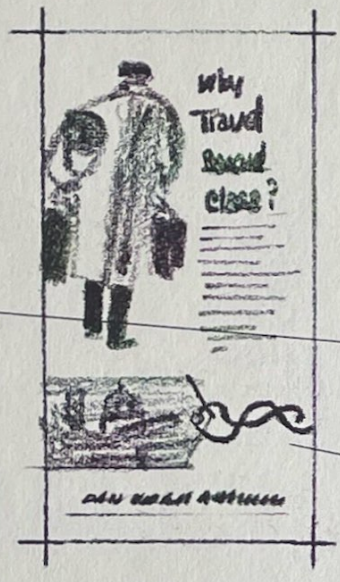
In the next stage we enlarge our best thumbnail sketch into a full-size "rough" layout. This rough is usually traced and retraced until the elements of the ad are in the exact size and position that we want them.

Third, we will do a "semi-comprehensive" layout or "semi-comp" (sometimes called a "semi-rough"). This is traced from our rough, and then we refine it and add enough detail to give the client a clear idea of what his finished ad will look like. This is the usual degree of finish for showing layouts. There is a step beyond this called a "comprehensive" layout which some clients insist upon. A "comp" is carried to a high degree of finish: it often contains the type, set exactly as it will appear in the ad, and the illustration is rendered by a professional sketch artist. However, most layouts are presented in a semi-comp form.

There are a variety of mediums for making layouts: pencil, pastel, water color, charcoal, pencil and wash, colored pencils, pen and ink, felt pen, cutout paper and many others. Perhaps the most popular are pencils and pastels. Pastels come in several shades of gray and a full range of colors and, with a little practice, are easy to handle. They can be blended and easily erased.

We will begin our demonstration with a variety of thumbnail sketches in which we will develop the layout idea.





The idea stage — thumbnail sketches

Here we show you how our layout is developed in a series of thumbnail sketches using the five elements that we were given. The ad is for an airline that carries only first-class passengers on its jets — hence the headline and the symbolic figure of the second-class passenger. You will notice that we use only enough detail in these thumbnails to hold our thoughts on paper as we try different approaches. Before we start, we select our secondary illustration — the bottom one of the four photos shown on the facing page.

1 We begin by making the main illustration very large and cropping it. But this half-figure has only half the meaning it should have. Also, the copy seems too unimportant — the eye travels from the headline through the main illustration to the secondary one. And the layout has a rather crowded feeling.

2 Our second try — we still keep the main figure dominant but we let it lead into the second illustration, which now forms a background. However, this seems to confuse the message. The man doesn't look "second class" enough. He might be carrying his luggage simply because no porter is available.

3 Here we have a powerful main illustration with the man silhouetted against white space — but we have become so enamored with the idea of his large size that we have not left enough space for copy.

4 Now we try adding a new element — a baggage ticket, which is one of the symbols of travel comfort. The idea is intriguing but the layout is crowded and cluttered. Perhaps we can use the ticket in another way.

5 Here we combine the baggage ticket with the secondary illustration. This layout is monotonous — the main illustration and the headline and copy are almost the same size. Also, with the secondary picture in the shape of a baggage ticket, it acquires too much importance. The layout is also unbalanced — there's too much weight on the left side.

6 We abandon the ticket when another thought occurs to us: Why not put "second class" in a rubber-stamp technique? But, used this way, the two words are overemphasized and the headline, as a whole, is harder to read. The secondary illustration is also too large.

7 Here we try a brush-script headline. The secondary illustration seems to work well — its size and position are good. But the figure seemed unrelated to the rest of the ad, so we placed a gray block behind it. This robs the figure of importance and splits the ad. We must try for greater simplicity.

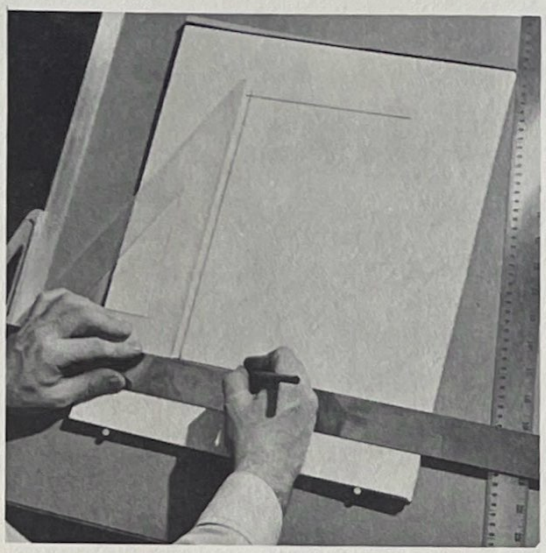
8 This arrangement seems to do the job better than any other so far. It has greater clarity. The main illustration is large enough to attract the reader, the headline is related to the body text, and the position of the secondary illustration is fine. This layout is worth developing . . . but we are still intrigued with that baggage ticket.

9 This shows why it doesn't pay to get carried away with a tricky idea. The baggage ticket has been added to the layout and all it does is complicate the situation. So back to No. 8, which we'll enlarge for our full-size rough.

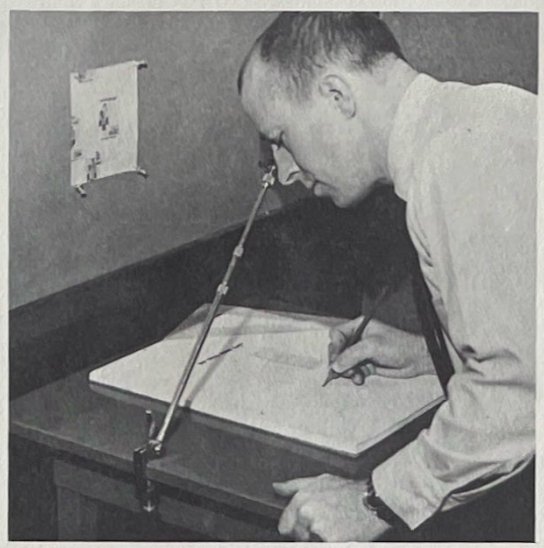
Lesson **20** Famous Artists Course

Specialized design

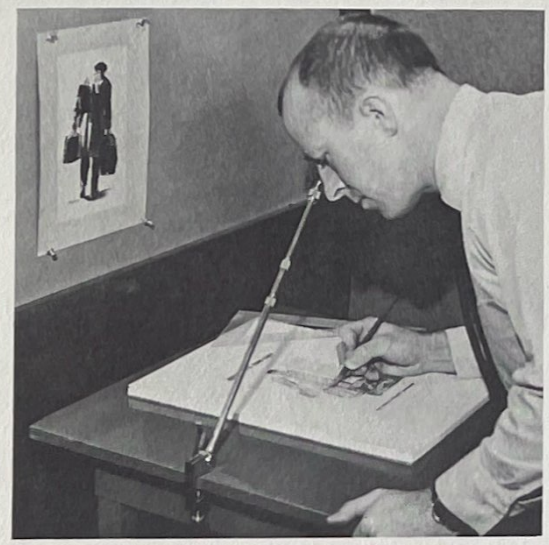
Developing the rough



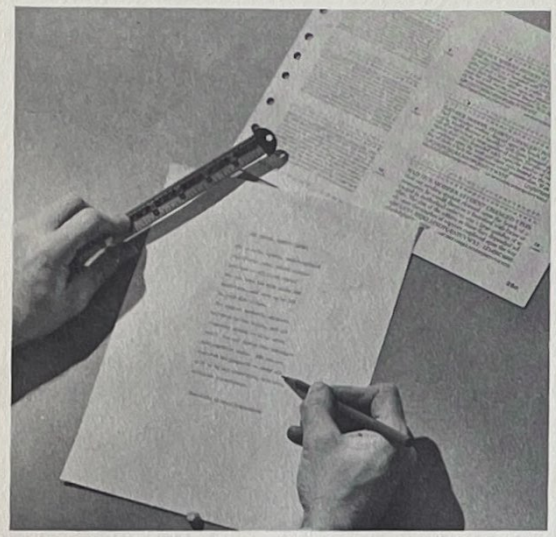
1 On a 14-by-17-inch pad of light bond visualizing paper, we draw a rectangle to the exact size of our newspaper ad. Be sure to check this size carefully, or your layout will be wrong from this point on.



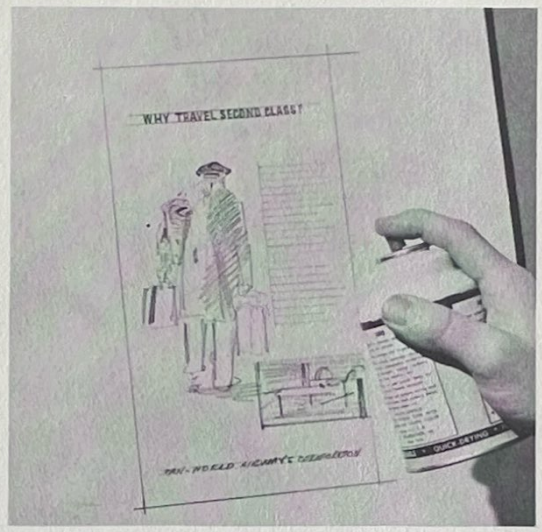
2 We tack the thumbnail sketch in front of our camera lucida, which produces an enlarged image that we draw within the outline on our layout pad. This establishes the approximate size and position of every element on the rough. (The camera lucida is explained in the next lesson.)



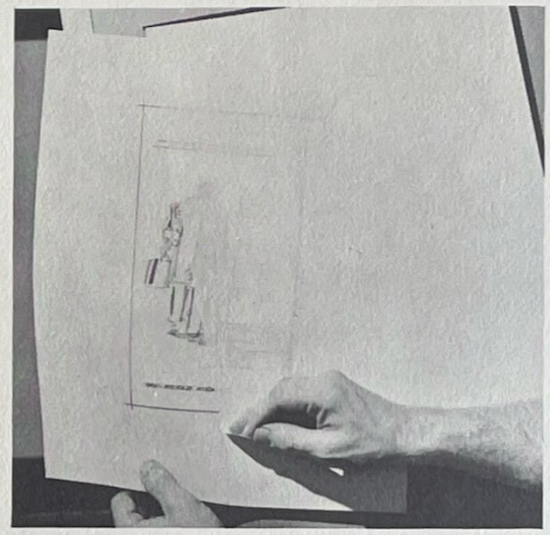
3 Now we tack the artist's finished illustration in front of the camera lucida and carefully draw it within the size indicated on the rough. We draw in the secondary illustration and indicate the headline and logotype.



4 From a book of type faces we select the one we want to use in the finished ad and roughly estimate the area our copy will occupy and indicate it on our rough. (Details of copy estimating appear in a later lesson.)



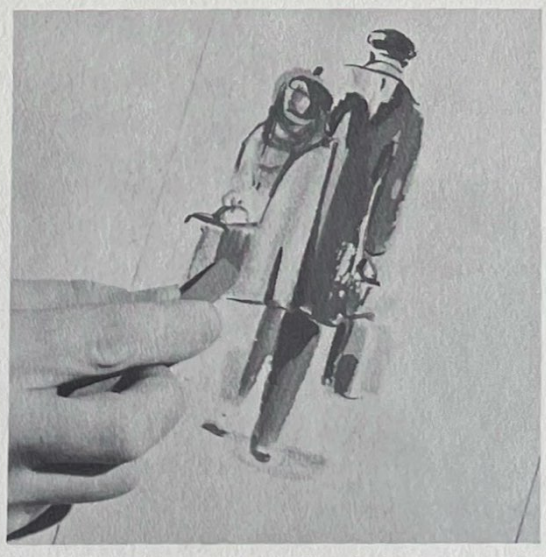
5 We adjust these elements on our rough by tracing and retracing onto a second and third rough, subtly changing size and position. We then spray with fixative to prevent the rough from smudging.



6 We slide our final rough layout under a clean sheet of our pad of visualizing paper. We are now ready to render a more finished layout — our semi-comprehensive.

Making the semi-comprehensive

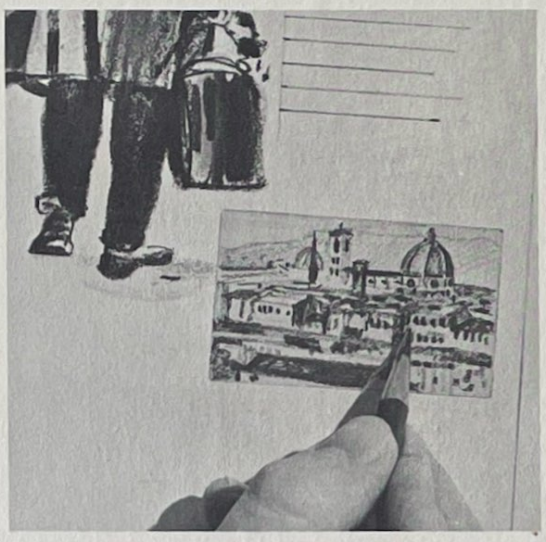
7 We trace the outline that frames the ad, then with a chisel-point pencil we letter the headline across the top. Next we put in the lightest value of the main illustration in broad strokes. Pastel is being used here.



8 The middle values are put in with a darker gray pastel — or with a little heavier pressure if you use a pencil. In either case, keep the strokes broad and don't try for detail.

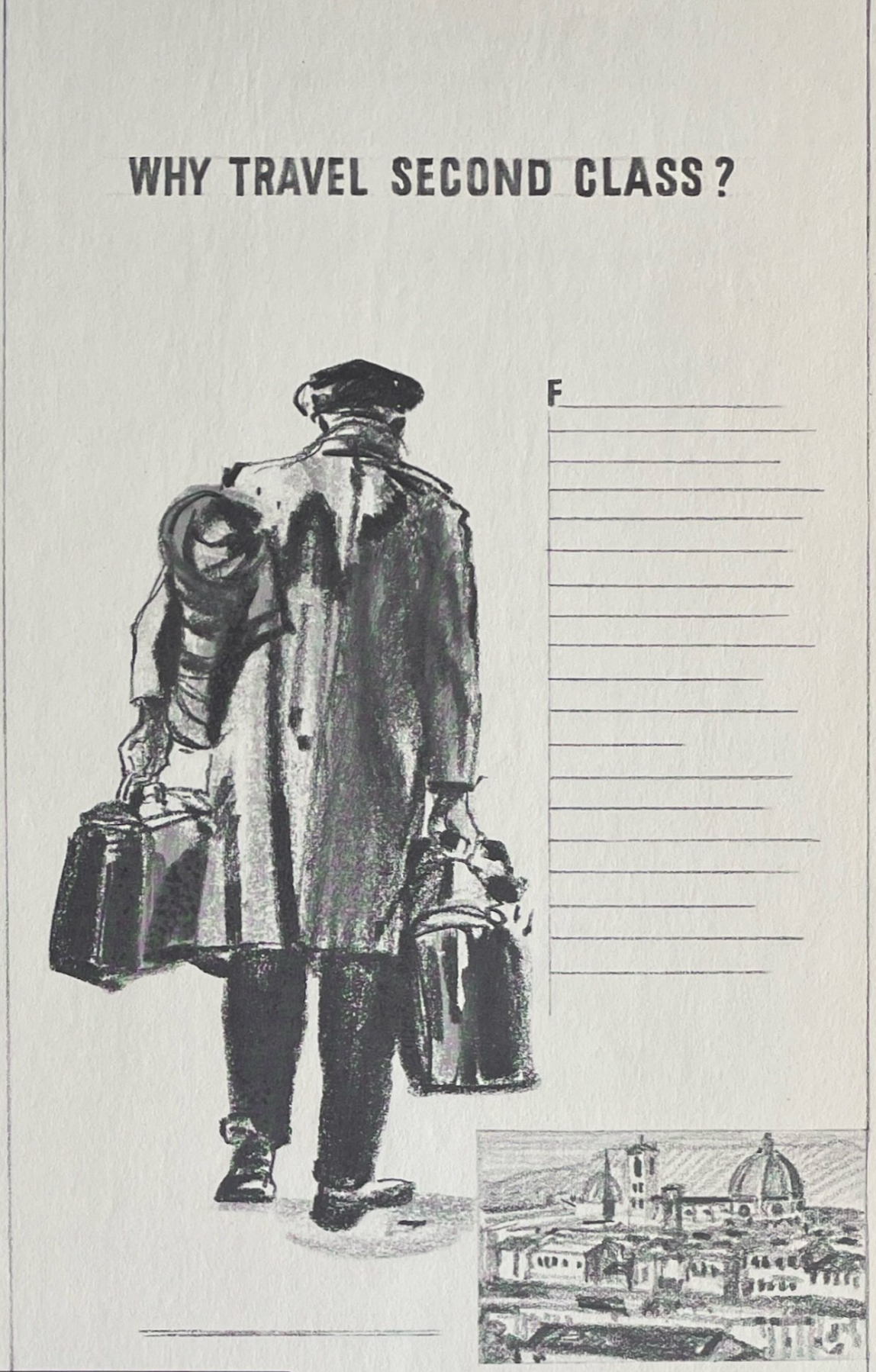
9 Now we put in the darkest values in the same manner. Then, with charcoal pencil, we add accents and enough detail to create the effect we're after. We clean up smudges around the figure and spray it with fixative.

10 With a pencil sanded to a fine chisel point, we rule in lines to suggest the weight and size of the type which will eventually be used.



11 Now the small illustration is rendered in pastel and charcoal pencil in the same manner as the main illustration. After this, we will letter the company name across the bottom of the ad in pencil.

12 A few strokes of charcoal pencil here and there to accent our illustrations — some touches of opaque white for high lights — and the layout is ready to clean with a kneaded eraser and spray with fixative.



WHY TRAVEL SECOND CLASS?
Fly in safe, speedy, radar-equipped magnificent jets, modern strato-cruisers — all first class!
You can take the kids along for half-fare . . . and save up to 50% on your wife's fare.*
You stop at wonderful airports anywhere in the U.S.A., and get stopovers abroad — at no extra cost!
You are served free beverages and sumptuous meals.
AND you are assisted and pampered — every air mile — by our attractive, tireless, efficient stewardesses.
*For reservations call your local travel agent
PAN-WORLD AIRWAYS CORPORATION

13 Above, you see the finished semi-comp reproduced in its actual size. Notice that the detail is suggested rather than carefully drawn — but the layout does give an adequate idea of what the finished, printed piece will look like. At left is the finished ad — about one-third the size it would appear in a local newspaper. Of course the finished illustration and the actual photo are used here.

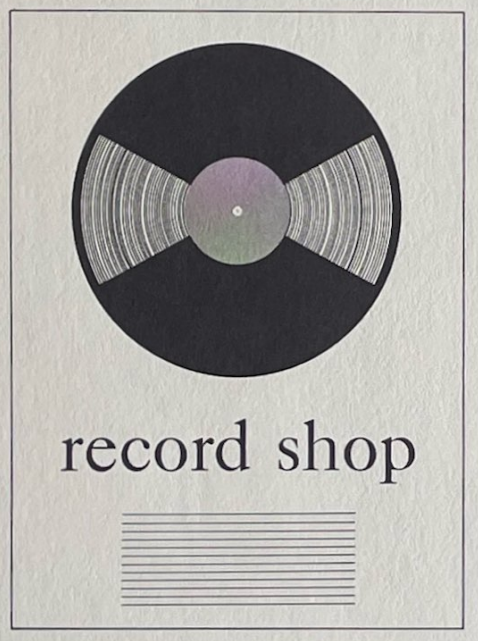
Designing small-space ads

Small-space newspaper and magazine advertising presents one of the most challenging of all design and layout problems. Most advertisers who use small space for their message do so because they cannot afford the large appropriations which the big companies make, nor the highly experienced designers they employ. So, while it requires much skill and knowledge to do these ads well, they may be among the first assignments handed to you when you make your start as a designer.

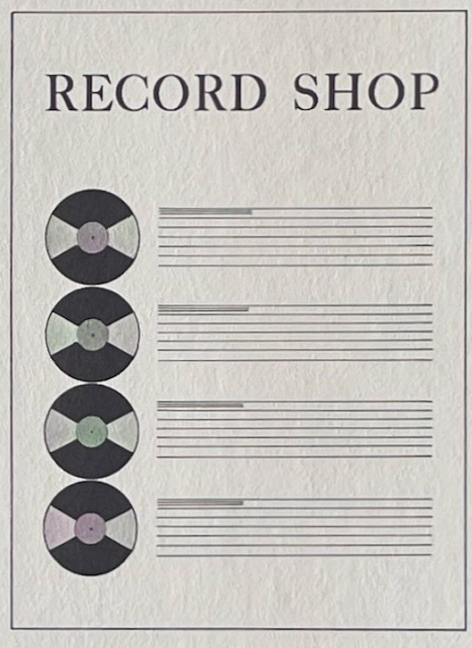
The advertiser, if he is not educated to the value of simplicity and impact, usually wants to say as much as he can in his small space. There are two ways of solving his design problem. One is to show him the value of the impact of clear, simple design and illustration, with little copy – the other is to recognize his desire for a lot of copy and solve his problems with a thoughtful layout with much copy and less space for the design. In either case, the most important part of your job will be to design the small ad so that it stands out from the surrounding competition of many other ads of similar size. Look at magazine or newspaper pages made up of small ads and you will be convinced of the need to design small ads that are really creative and outstanding.

There is one basic principle to keep in mind when designing small ads. You must create a strong contrast of illustration and copy against the white space of the background. This will help prevent your design from being overpowered by surrounding ads.

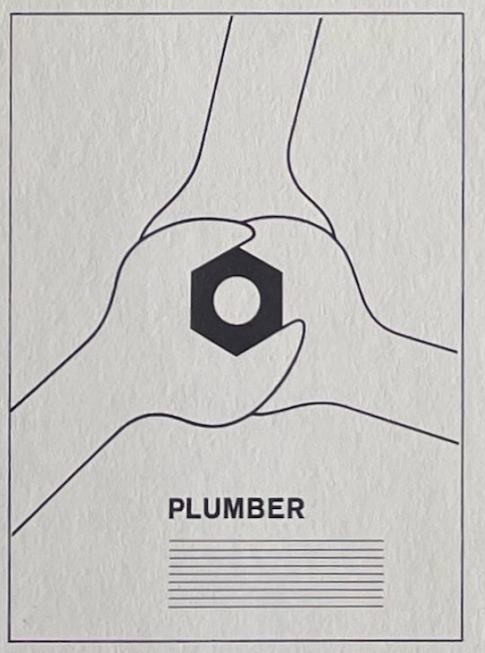
Making effective layouts – with lots of copy or very little



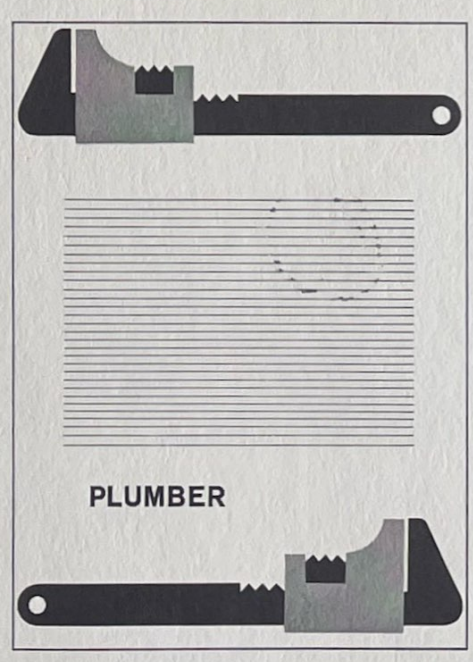
Here the symbol of the client's business dominates the layout. The client is satisfied with just the shop name and a small amount of copy below it. This design would hold its impact even when surrounded by many small busy ads.



If the layout requires lots of copy, here is one way to handle it and still keep the ad clean and neatly organized. Note that the repeated records create a strong design although they don't really take up much of the space.



This ad follows the same principle as above. The interesting shapes of the wrenches can be used for a striking layout when only a small amount of copy is required.

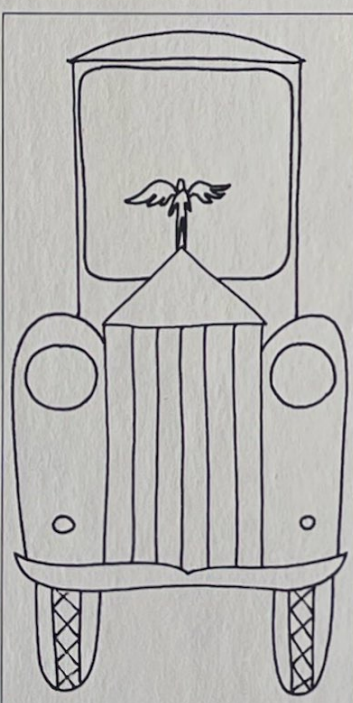


If more copy is needed, this layout would leave room for it, and still make effective use of the wrenches to help the ad maintain its place on a busy page.

NURSERIES

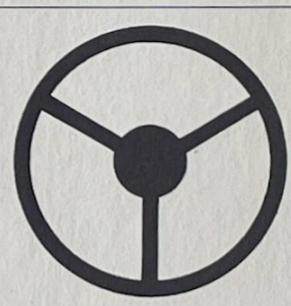
On this page are four small ads that fit the space of a newspaper column. At the left the vertical tree form is a natural choice for layout space of this shape and a client in the nursery business. At the right, where the client wants to advertise several items and use more copy, the tree becomes a leaf — just as effective a symbol.

NURSERIES



AUTO REPAIRS

These two ads for a garage follow the same thinking as the nursery ads. The tall narrow car, seemingly squeezed by the space, has an element of whimsy. If more copy space is needed the steering wheel is a well-designed and immediately recognizable symbol.

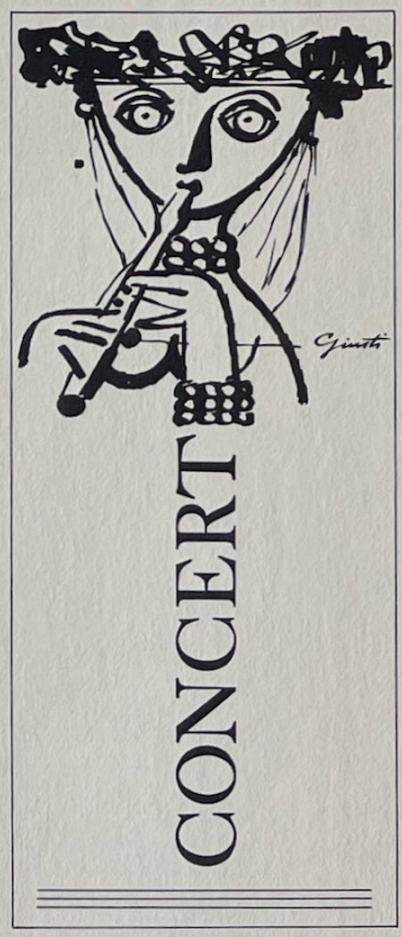


AUTO REPAIRS

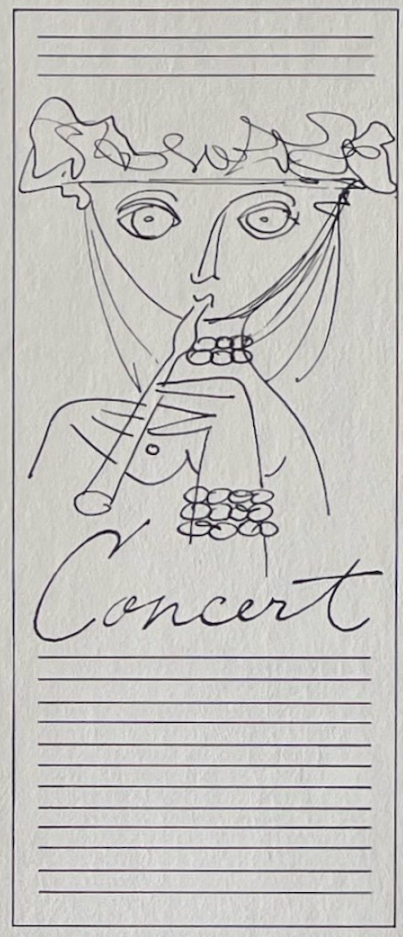
Lesson **20** Famous Artists Course

Specialized design

The value of impact in small newspaper ads



The simple, heavy ink-line treatment in this design is well suited to a small newspaper ad. Notice the interesting placement of the headline and how it is isolated by lots of white space. This layout has impact and clarity and will stand out from the surrounding ads.



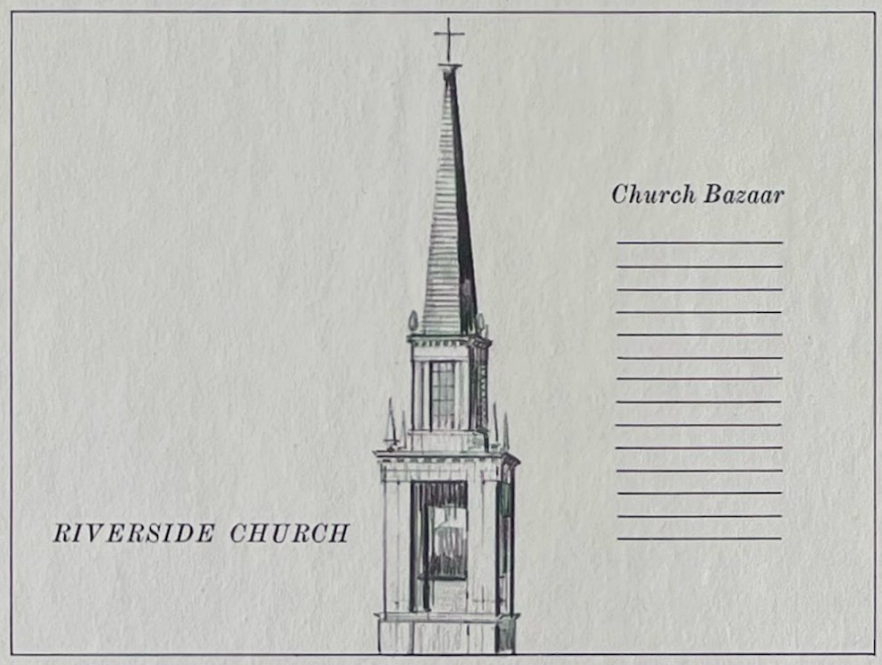
The thin, light lines of this design would reproduce on smooth magazine stock but would not print well on coarse newspaper. The lightness of the lines also gives the layout an over-all monotony that would make it inconspicuous on the page — where it would be overpowered by the other ads.

This clean-cut design for a small-space airline advertisement will reproduce splendidly on newspaper stock. The crisp, black shape of the plane is uncluttered by any background and is accentuated by the white space around it, which will also set this ad apart from those around it.

The ink lines in this design are too thin and close together. If it were printed on newspaper, the ink would run and fill in solidly between the fine lines. The background is unnecessary and obscures the center of interest, the plane. There is also less room for copy.

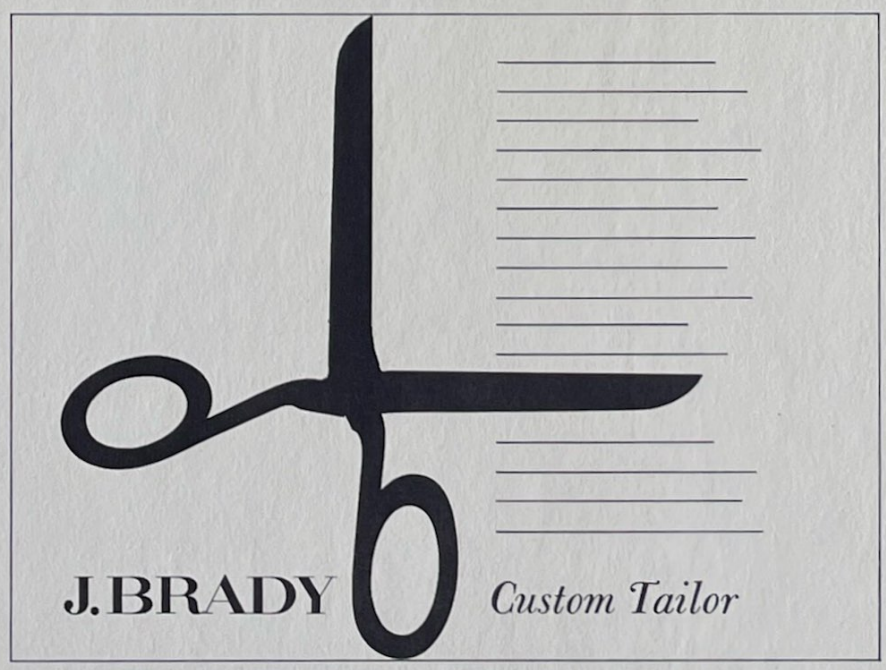
Some do's and don'ts

As we have said, some of your first chances for design and layout work may well be with your smaller local advertisers. Big or little, every job requires your best thought and effort. Here are some practical points to keep in mind when you take on such jobs as posters or small ads.

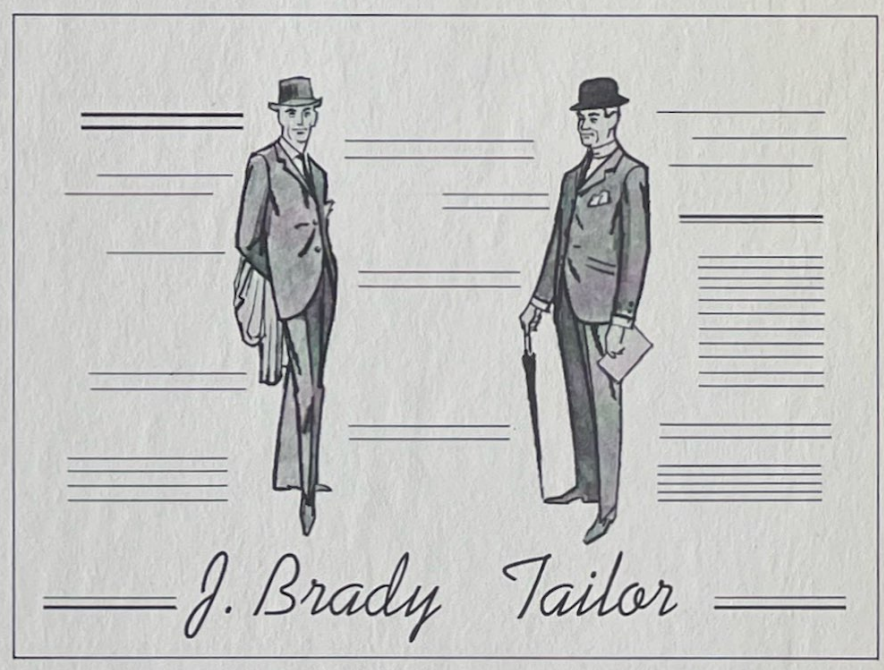


Do: This layout for a poster or a small ad is clean and simple. The church steeple is immediately recognizable and contrasts nicely with the copy, which is organized in a single block. The same type face (in different sizes) is used for the name of the church and the headline. The copy could be in a second type face. Plenty of space around all the elements gives the layout an airy, uncrowded feeling, while still leaving enough room for the message.

Don't: In sharp contrast to the neat, orderly design at the left, this one is disorganized and confusing. Because every headline uses a different type face, there is no feeling of consistency or unity. The irregular position of the various headlines and copy blocks also adds to the feeling of chaos. It would be difficult to read the copy in its proper order. Many good ads consist exclusively of type — in several faces — but they must be carefully arranged.



Do: This simple, direct design for a tailor's card will stay up-to-date for a long time. The open scissors form an interesting, eye-catching shape and there is plenty of room for the client's name as well as a good-sized copy statement.



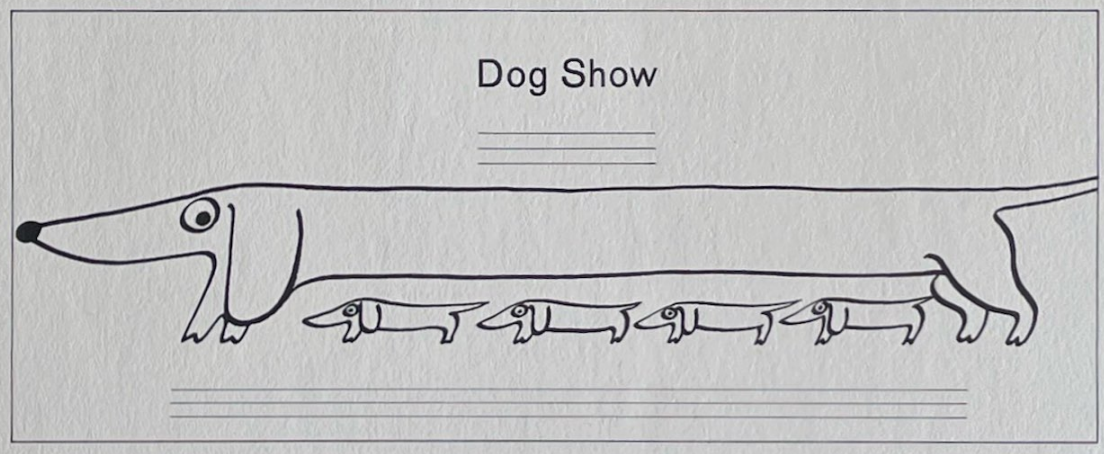
Don't: A card like this tends to date quickly because the suits appear old fashioned in just a few seasons. The card is also weak because the copy is scattered and disorganized — hard to read in its proper sequence. It lacks the basic design virtue of simplicity.

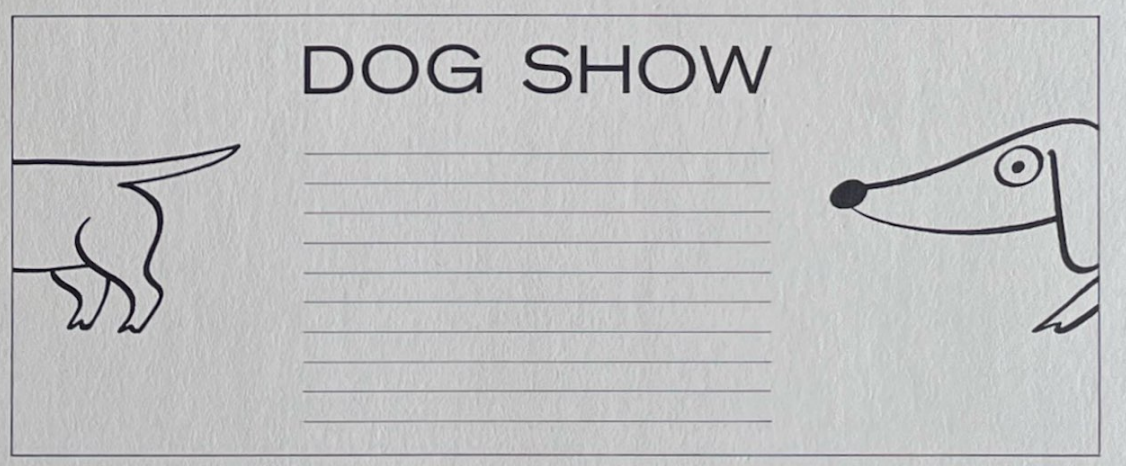
Summing up

Good design and layout, like good illustration, are essentially a matter of creative thinking on the part of the artist. We have shown you in the last three lessons the essentials of good designing — the principles have been explained and demonstrated in actual advertising and editorial designs. We have pointed out the special factors you must consider when designing ads for magazines and newspapers, booklets, paperback covers, record album covers, cards, posters, and other forms of visual communication.

Each problem you encounter will have its own specific requirements. Although your professional assignments will be different in detail from any of the examples in these lessons, you can apply the same methods of creative thinking and planning to your own original work.

As a student of design, you must always be alert and sensitive to new ideas and approaches in contemporary design. Keep your eyes open for good work in all advertising and editorial mediums. Publications like *Art Direction, Graphis,* and the Art Directors' Annuals are particularly fine sources of inspiration. They show you what today's best artists are doing, and contain many articles and essays by outstanding art directors, advertising men, and designers, covering the entire range of subjects that affect our world of visual communication. They will help you keep abreast of new trends in this ever-changing, challenging field of design and layout.





Throughout your life as a creative designer you will face the challenge of finding original, inspired solutions to all kinds of design problems. Whatever your problem — whether a simple poster for a dog show or an elaborate brochure — view every job in a fresh and imaginative way. Don't settle for the first, obvious solution. Instead, try to visualize different and better ways of handling each design problem. By trying various approaches, you not only arrive at the design that best fulfills the requirements of the job, but you also broaden your whole concept of design and layout.

FAMOUS ARTISTS COURSE
Student work
Lesson 20
Specialized design

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson concentrates on applying the principles you learned in the two previous lessons to specific design jobs -- book covers, magazine covers, posters and newspaper ads. The main point to learn is that every design, no matter how appealing or interesting, must reflect the character of the publication, product or service -- the design must be a convincing symbol of the thing it represents.

This means that your first step in any design job is to know the product, service or publication you are working with. What is its most attractive feature? Does it have an established style that must be maintained? What are the symbols that might be appropriate for it? Ask yourself questions like these as you follow our suggestions for study and practice.

1. Think of a number of fiction or nonfiction books you have read, then create cover designs that reflect their character and symbolize their contents. Keep in mind the display requirements, but use any medium or technique that seems appropriate -- that strengthens your design idea. Design at least a half dozen of these covers.

2. Pages 9 through 11 explain the design requirements of some major magazine covers. Applying what you learn there, study the cover designs of other magazines and decide how well the covers reflect magazine policy and establish identity as well as interest. Try redesigning two or more magazine covers.

3. Select pictures or designs like those at the left on pages 12 and 13 and redesign them into posters with strong, simple impact. Make it a point to study good poster design by professionals.

4. Following the procedure shown on pages 18 through 21, make several layouts. Select a subject -- choose five or six elements that you want to appear in the layout and do a number of thumbnail sketches. Then select the best sketch and enlarge it, using any of the methods shown on pages 15 through 17 of Lesson 21. Make this a semi-comprehensive layout as shown on page 21 of Lesson 20. Be sure to vary the subjects of these practice layouts. Make some vertical, some horizontal. Work for an end result that accurately suggests what the finished ad, page or poster will look like. The more of these you do, the faster you will become acquainted with this important area of art.

5. Finally, design a number of small-space ads, keeping in mind the points made on pages 22 through 24.

Compare all of your layouts and designs with each other. Ask yourself which are successful and which are not. Then see if you can figure out why. Be as objective as you can about your own work.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Select ONE of the four following subjects and make a poster design. This poster is planned for display in a store window.

A. A livestock fair in which children are the exhibitors. Your approach should be light and humorous. The poster should include the following information: "Junior Farmer's Fair, 9 A.M. to 5 P.M., August 15-20, County Stadium, Admission $1.00."

B. A poster design for a swimming meet. Your poster should include the following information: "Swim Meet, Westfair YMCA, March 15th, 8 p.m., Admission $1.00."

C. A poster design for an antique show. Your poster should include the following information: "Suffield County Antique Show, Milford Green, July 6th, 7th and 8th."

D. A poster design for a jazz concert. Include the following information: "Jazz Concert, Town Hall, August 11th, 8 P.M., Admission $1.00."

Your poster may be either horizontal or vertical. Do it in color and design it to fill a 15 x 20-inch sheet of illustration board or colored posterboard. Since your actual art work would be displayed rather than reproduced, don't leave a margin unless you plan it as a part of your design.

Mark the back of this poster -- ASSIGNMENT 1.

(over, please)

ASSIGNMENT 2. Design two layouts for small-space newspaper ads. One ad, for a local pet shop, will feature a dog, a cat or a bird. In this ad the client wants lots of copy (it will take up half of the ad space). The ad should contain the heading: "Loving Care!" in addition to the copy block and the words: "Bill's Pet Shop, 100 Main Street, Southport, Tel. PA 8-1834."

The second ad is for a travel agency. Here the client wants only about a quarter of the space for copy. The ad is to contain the heading: "Spain" in addition to the copy block and the words: "World Travel Agency."

Before you do this assignment, restudy pages 22 through 24.

Make these layouts the same size as those on page 24. Do them in pencil or ink on a piece of 11 x 14-inch illustration board. Letter the headline, name, address and phone number. This lettering need not be finished lettering, but it should be neatly done and suggest the character of the type you plan to use.

Mark this board -- ASSIGNMENT 2.

In criticizing your work we will be chiefly interested in:

--How interesting and original your designs are.
--How well they meet the requirements for a strong, effective poster or newspaper ad.

Check
before mailing

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number. For Assignment 1, do this lettering on the back of your poster.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.